

THE DYSKOLOS OF MENANDER

EDITED BY
E. W. HANDLEY

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PRELIMINARY NOTE TO THE TEXT

- P = Papyrus Bodmer IV, on which this edition is based. On this and subsidiary sources, see above, pp. 40ff.
- [] Square brackets indicate places where text is lost by damage and restored by conjectural supplement. Losses and omissions restored from subsidiary sources are indicated by the signs \perp J.
- $\tau!\sigma$ Dots under letters indicate that they are doubtfully read;
 $\dots\sigma$ doubtful traces of letters are also indicated by dots alone,
 $\dots]\sigma[7-8]$ especially in the critical notes; inside square brackets, dots or figures give an estimate of the space available for supplements.
- < > Pointed brackets enclose conjectural additions to the text (but I have avoided using them within words).
- (Σω.) Speakers' names within round brackets are supplied editorially. The ancient evidence for the arrangement of parts is discussed above, pp. 44ff; the paragraphus and dicolon used to distinguish them are often referred to or transcribed in the critical notes.
- plerique
 et al. Where a supplement or emendation has been proposed by several scholars independently, I credit it to 'plerique', or add 'et al.' to the name or names mentioned (but the absence of 'et al.' does not guarantee that a particular suggestion was advanced solely by those named).
- Lond.
 Sydn.
 Ha. 'Lond.' refers to joint contributions by several scholars to E. G. Turner's paper 'Emendations to Menander's Dyskolos', in BICS 6 (1959) 61ff. 'Sydn.' similarly refers to J. H. Quincey and others, 'Notes on the Dyskolos of Menander' (Australian Humanities Research Council, Occasional Paper, No. 2, 1959); 'Ha.' refers to suggestions of my own not included as 'Lond.' or 'plerique'.
- ed. pr. The first edition of the play, by Victor Martin. To it should be credited all supplements and corrections adopted in this text without attribution.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ Η ΥΠΟΘΕΣΙΣ

Ἔχων θυγατέρα δύσκολος μητρὸς μόνην
 ἔγήμεν ἔχουσιν υἱόν· ἀπελείφθη τάχος
 διὰ τοὺς τρόπους, μόνος δ' ἐπ' ἀγρῶν διετέλει.
 τῆς παρθένου δὲ Σώστρατος σφοδρῶς ἔρων
 προσῆλθεν αἰτῶν· ἀντέπιφθ' ὁ δύσκολος. 5
 τὸν ἀδελφὸν αὐτῆς ἔπιθεν. οὐκ εἶχ' ὅ τι λέγοι
 ἐκεῖνος· ἐμπροσθὶν δὲ Κνήμων εἰς φρέαρ
 τὸν Σώστρατον βοηθὸν εἶχε διὰ τάχους.
 κατηλλάγη μὲν τῇ γυναικί, τὴν κόρην
 τούτῳ δ' ἐδίδου γυναιῖκα κατὰ νόμους ἔχειν· 10
 τούτου δ' ἀδελφὴν λαμβάνει τῷ Γοργία,
 τῷ τῆς γυναικὸς παιδί, πρᾶος γενόμενος.

5 Cf. Hesych. (I.184 Latte) ἀντέπιπτεν· ἐναντιοῦτο

ΑΡΙΣΤΟΦΑΝ ΓΡΑΜΜΑΤΙ[.] P; vide praef. p. 52 n. 2 ετημεν P 3 μονουσ P¹
 5 ἀντέπιφθ' Mayer, Pfeiffer: ἀντεπιφθ' P 6 ἔπιθεν Diano, Lond.: ἐπειθεν P λεγοι P
 in marg.: ποει P in textu 9 κατ'ἡλλαγῃ P, vide praef. p. 43 10 τηγυναικα P ἔχειν
 Lloyd-Jones: ἐρων P 11 τούτου ed. pr.: τουτω P

Ἐδίδαξεν εἰς Αῆναια ἐπὶ Δημογένοῦς ἄρχοντος καὶ εἰῖκα· ὑπεκρίνατο
 Ἀριστόδημος Σκαρφεύς· ἀντεπιγράφεται Μισάνθρωπος.

1 Δημογένοῦς ed. pr.: διδυμογενῆς P 2 Σκαρφεύς ed. pr.: σκαφευσ P

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Πάν	ὁ θεός	Δῶος	
Χαιρέας	ὁ παράσιτος	Γοργίας	ὁ ἐκ μ[η]τρὸς ἀδελφ[ός]
Σώστρατος	ὁ ἐρασθεΐς	Σίκων	μάγειρος
Πυρρίας	ὁ δοῦλος	Γέτας	ὁ δοῦλο[ς]
Κνήμων	ὁ πατήρ	Σιμίχη	γραῦς
Περθένης	θυγάτηρ	Καλλιππίδης	π[α]τήρ τοῦ
	Κνήμωνος		Σωστράτ[ου]

2 παν ex πανθεος P; post δαος litterae αδελ/ aut deletae aut evanidae 3-4 ante σωστρατος β, ante πυρριασ α add. P², quasi ad immutandum ordinem personarum
5 Σιμίχη Marzullo et al.: σιμικη P, ut solet 6 κνημων P, vide praef. p. 52 n.

ΔΥΣΚΟΛΟΣ

(ΠΑΝ)

Τῆς Ἀττικῆς νομίζετ' εἶναι τὸν τόπον
 Φυλὴν, τὸ νυμφαῖον δ' ὅθεν προέρχομαι
 Φυλασίων καὶ τῶν δυναμένων τὰς πέτρας
 ἐνθάδε γεωργεῖν, ἱερὸν ἐπιφανὲς πάνν.
 τὸν ἀγρὸν δὲ τὸν [ἐ]πὶ δεξι' οἰκεῖ τουτονὶ 5
 Κνήμων, ἀπάνθρωπός τις ἄνθρωπος σφόδρα
 καὶ δύσκολος πρὸς ἅπαντας οὐ χαίρων τ' ὄχλω—
 ὄχλω λέγω; ζ[ῶ]ν οὗτος ἐπικεικῶς χρόνον
 πολὺν λελάληκεν ἡδέως ἐν τῷ βίῳ
 οὐδενί, προσηγόρευκε πρότερος δ' οὐδένα 10
 πλὴν ἐξ ἀνάγκης γειννίων παριών τ' ἐμὲ
 τὸν Πᾶνα· καὶ τοῦτ' εὐθύς αὐτῷ μεταμέλει,
 εὖ οἶδ'. ὅμως οὖν τῷ τρόπῳ τοιοῦτος ὦν
 χήραν γυναικ' ἔγημε, τετελευτηκότος
 αὐτῇ νεωστὶ τοῦ λαβόντος τὸ πρότερον 15
 ὑοῦ τε καταλελειμμένου μικροῦ τότε.
 ταύτῃ ζυγομαχῶν οὐ μόνον τὰς ἡμέρας,
 ἐπιλαμβάνων δὲ τὸ πολὺ τῆς νυκτὸς μέρος
 ἔζη κακῶς· θυγάτριον αὐτῷ γίνεται·
 ἔτι μᾶλλον. ὥς δ' ἦν τὸ κακὸν οἶον οὐθὲν ἄν 20
 ἕτερον γένοιθ', ὁ βίος τ' ἐπίπονος καὶ πικρός,
 ἀπῆλθε πρὸς τὸν υἱὸν ἣ γυνὴ πάλιν
 τὸν πρότερον αὐτῇ γενόμενον. χωρίδιον
 τούτῳ δ' ὑπάρχον ἦν τι μικρὸν ἐνθαδὶ
 ἐν γειτόνων, οὗ διατρέφει νυνὶ κακῶς 25
 τὴν μητέρ', αὐτόν, πιστὸν οἰκέτην θ' ἕνα
 πατρῶον. ἦδη δ' ἐστὶ μεираκύλλιον
 ὁ παῖς ὑπὲρ τὴν ἡλικίαν τὸν νοῦν ἔχων·
 προάγει γὰρ ἡ τῶν πραγμάτων ἐμπειρία.
 ὁ γέρων δ' ἔχων τὴν θυγατέρ' αὐτὸς ζῇ μόνος 30

1-3 (... Φυλασίων) cit. Harpocrat. s.v. Φυλή, p. 183, 11; 1-2 (... Φυλὴν) citant Schol. Ar. Ach. 1023 et alii: frg. 115

tit. ΔΥΣΚΟΛΟ[Σ] praebebat P 7 ed. pr.: ἀπαντασιν P 10 οὐδενί Diano, Lloyd-Jones: ουδεν P 11 εξαγαγκεισ P 12 τοῦτ' plerique: τουσ P 14-15 ed. pr.: τελευτηκοτος, τουλαμβανοντος P 16 τότε plerique: ποτε P 18 ed. pr.: δεκαιτο P 26 αὐτόν ed. pr.: αυτον P θ' ἕνα plerique: θεναμα P

καὶ γραῦν θεράπειναν, ξυλοφορῶν σκάπτων τ', ἀξί
 πονῶν, ἀπὸ τούτων ἀρξάμενος τῶν γειτόνων
 καὶ τῆς γυναικὸς μέχρι Χολαργέων κάτω
 μισῶν ἐφεξῆς πάντας. ἡ δὲ παρθένος
 γέγονεν ὁμοία τῇ τροφῇ τις, οὐδὲ ἐν 35
 εἰδυῖα φλαῦρον. τὰς δὲ συντρόφους ἐμοὶ
 Νύμφας κολακεύουσ' ἐπιμελῶς τιμῶσά τε
 πέπεικεν αὐτῆς ἐπιμέλειαν σχεῖν τινα
 ἡμᾶς· νεανίσκον τε καὶ μάλ' εὐπόρου
 πατ[ρ]ός, γεωργοῦντος ταλάντων κτήματα 40
 ἐντα]ῦθα πολλῶν, ἀστικὸν τῇ διατριβῇ,
 ἥκο]ντ' ἐπὶ θήραν μετὰ κυνηγέτου τινὸς
 φίλο]ν, κατὰ τύχην παραβαλόντ' εἰς τὸν τόπον
 αὐτῇ]ς ἔχειν πως ἐνθεαστικῶς ποῶ.
 ταῦτ'] ἐστὶ τὰ κεφάλαια· τὰ καθ' ἕκαστα δὲ 45
 ὄψεσθ'] ἐὰν βούλησθε· βουλήθητε δέ.
 καὶ γὰρ] προσιόνθ' ὄραν δοκῶ μοι τουτονὶ
 τὸν ἐρῶντα τόν τε συγκ[υνηγέτη]ν ἄμα
 αὐτοῖς ὑπὲρ τούτων τι σ[υγκοινοῦμ]ένους.

ΧΑΙΡΕΑΣ

τί φῆς; ἰδὼν ἐνταῦθα παρ'ἰδ' ἔλευ, θέραν 50
 τὰς πλησίον Νύμφας στεφ[ανο]ῦσαν, Σώστρατε,
 ἐρῶν ἀπῆλθες εὐθύς;

ΣΩΣΤΡΑΤΟΣ

εὐθ[ύς].

(Χα.) ὥς ταχύ.

ἡ τοῦτ' ἐβεβούλευσ' ἐξιῶν, ἐρᾶ[ν] τινος;

(Σω.) σκώπτεις· ἐγὼ δέ, Χαιρέα, κακῶς ἔχω.

(Χα.) ἀλλ' οὐκ ἀπιστῶ.

(Σω.) διόπερ ἦκω παραλαβὼν 55

50, 52 (omisso v. 51) cit. Ammonius p. 62 Valckenaer: frg. 120

31 σκαπτοντ' αἰ.[P 36 φλαρουν P 38 εχειν P¹ 41-47 ed. pr. 43 φίλο]ν multis
 displicet παραβαλόντ' ed. pr.: -λαβ- P 46 βουλεσθε P 48 locus conclamatus:
 συγκ[υνηγέτη]ν Ha., Quincey et al. (-ετοῦνθ)]' ed. pr.): συν.[7-9].αμα P 49 ed. pr.,
 longiore fortasse supplemento: τισσ[7+]ενουσ P 50-51 ed. pr. ἔνθεν γε πᾶς δ' ἐλευθερῶν
 Ammon. (scil. ἐλευθερῶν pro ἐλευθέραν ἐρῶν; ἐνθένδε coni. Valckenaer) 51 πλησίας P¹
 52 suppl. plerique (scil. εὐθ[υσ]: ὥσταχυ·) (ἐλευθ-)ερῶν ἀπῆλθες εὐθύς ὡς ταχύ Ammon.
 53 ἐβεβούλευσ' plerique: ἐβουλευσ' P 54 σκωπτεισ· ex σκωπτεις· P

σὲ πρὸς τὸ πρᾶγμα, καὶ φίλον καὶ πρακτικὸν
κρίνας μάλιστα.

- (Χα.) πρὸς τὰ τοιαῦτα, Σώστρατε,
οὕτως ἔχω· παραλαμβάνει τις τῶν φίλων
ἐρῶν ἑταίρας· εὐθὺς ἀρπάσας φέρω,
μεθύω, κατακάω, λόγον ὅλως οὐκ ἀνέχομαι· 60
πρὶν ἐξετάσαι γὰρ ἥτις ἐστί, δεῖ τυχεῖν.
τὸ μὲν βραδύνειν γὰρ τὸν ἔρωτ' αὖξει πολύ,
ἐν τῷ ταχέως δ' ἔνεστι παύσασθαι ταχύ.
γάμον λέγει τις καὶ κόρην ἐλευθέραν·
ἕτερός τίς εἰμ' ἐνταῦθα· πυνθάνομαι γένος, 65
βίον, τρόπους· εἰς πάντα τὸν λοιπὸν χρόνον
μνείαν γὰρ ἤδη τῷ φίλῳ καταλείπομαι
ὅσ' ἂν διοικήσω περὶ ταῦτα.

- (Σω.) καὶ μάλ' εὖ,
οὐ πάνν δ' ἀρεσκόντως ἐμοί.
(Χα.) καὶ νῦν γε δεῖ
ταῦτα διακοῦσαι πρῶτον ἡμᾶς. 70
(Σω.) ὄρθριον
τὸν Πυρρίαν τὸν συγκυνηγὸν οἴκοθεν
ἐγὼ πέπομφα.

- (Χα.) πρὸς τίν' ;
(Σω.) αὐτῷ τῷ πατρὶ
ἐντευξόμενον τῆς παιδός, ἣ τῷ κυρίῳ
τῆς οἰκίας, ὅστις ποτ' ἐστίν.
(Χα.) Ἡράκλεις· 75
οἶον λέγεις.
(Σω.) ἥμαρτον· οὐ γὰρ οἰκέτη
ἥρμοστ' ἴσως τὸ τοιοῦτον. ἀλλ' οὐ ῥάδιον
ἐρῶντα συνιδεῖν ἐστί τί ποτε συμφέρει.
καὶ τὴν διατριβὴν ἥτις ἐστ' αὐτοῦ πάλαι
τεθαύμακ'. εἰρήκειν γὰρ εὐθὺς οἴκαδε
αὐτῷ παρεῖναι πυθομένῳ τὰνταυθά μοι. 80

ΠΥΡΡΙΑΣ

πάρες, φυλάττου, πᾶς ἄπελθ' ἐκ τοῦ μέσου.
μαίνεθ' ὁ διώκων, μαίνεται.

- (Σω.) τί τοῦτο, παῖ;

56 καιπρακτικον P 58 σι pro τισ P¹ 61 διτυχεῖν P¹ 62 αὖξει ed. pr.: αυξάνει P
67 μι ante μνείαν del. P² ut vid. 68 ὅσ' ἂν Ha.: ὡσαν P 69 ἀρεσκόντος P¹ (-ος fort.
ex -ογ) 74 ὅστις ποτ' P¹ 76 τοιοῦτον ed. pr.: τοιουτ' P 79 δε pro γαρ P¹

- (Πν.) φεύγετε.
 (Σω.) τί ἐστι;
 (Πν.) βάλλομαι βώλοις, λίθοις·
 ἀπόλωλα.
 (Σω.) βάλλει; ποῖ, κακόδαιμον;
 (Πν.) οὐκέτι
 ἴσως διώκει. 85
 (Σω.) μὰ Δί'.
 (Πν.) ἐγὼ δ' ὦμην.
 (Σω.) τί δὲ
 λέγεις;
 (Πν.) ἀπαλλαγῶμεν, ἵκετεύω σε.
 (Σω.) ποῖ;
 (Πν.) ἀπὸ τῆς θύρας ἐντεῦθεν ὡς πορρωτάτω.
 Ὀδύνης γὰρ υἱὸς ἦ κακοδαιμονῶν τις ἦ
 μελαγχολῶν ἄνθρωπος οἰκῶ[ν ἐνθάδ]ε
 τὴν οἰκίαν, πρὸς ὃν μ' ἔπεμψ[ας—ὦ θεοί 90
 μεγάλου κακοῦ· τοὺς δακτύλους [κατέαξα γὰρ
 σχεδόν τι προσπταίων ἀπα[ντας.
 (Σω.) μαίνεται' ἦ
 ἐλθὼν τι πεπαρώνηκε δεῦ[ρο];
 (Χα.) παραφρονῶν
 εὐδηλός ἐστι.
 (Πν.) νῆ Δί' ἐξώλ[ης ἄρα,
 Σώ]στρατ', ἀπολο[ίμην. ἔχ]ε δέ πως φυλακτικῶς. 95
 ἀλλ' οὐ δύναμαι λ[έγειν, προ]σέστηκεν δέ μοι
 τὸ πνεῦμα. κόψας [τὴν θύ]ραν τῆς οἰκίας
 τὸν κύριον ζητεῖν [ἔ]φη. προσῆλθέ μοι
 γραῦς τις κακοδαίμων· α[ὕτ]όθεν δ' οὐ νῦν λέγων
 ἔστηκ', ἔδειξεν αὐ[τό]ν ἐπὶ τοῦ λοφιδίου 100

83 paragrapho caret P 85 τιδ'αι P¹ 88 κακοδαιμονῶν ed. pr.: κακοδαίμων P
 89 ἄνθρωπος Ha.: ἀν- P, sequente οἰκω[suppl. ed. pr.:]ε vel]ει P 90 ἔπεμψ[ας
 ed. pr., ὦ θεοί Page 91 Barigazzi et al., collato Liban., *Decl.* 27.18 92 ἀπα[ντας ed. pr.:
 ἀπα[P (Σω.) Ha., Jacques; μαίνεται' ἦ Webster, qui (Χα.) praemisit (paragr. sub
 versu P) 93 Lond., Mette, nisi quod (Σω.) παραφρονῶν maluerunt (paragr. sub
 versu P) 94 (Πν.) Barrett et al. (paragr. sub v. et post ἐστι dicolon P) suppl. Ha.
 (olim μὲν οὖν) 95 ἀπολο[ίμην Kraus et al., ἔχε Winnington-Ingram et al. δεῦω P²,
 δ'ειοθι P¹, ut vid. 96 ed. pr.:]σέστηκεν P 97 ed. pr. (]ρασ P¹) 98 χητειν[P¹
 ἔ]φη plerique 99 γρασκακοδαίμων P¹

ἐκεῖ περιφθειρόμενον, ἀχράδας ἢ πολὺν
κύφων' ἐαυτῷ συλλέγονθ'.

Χα. ὡς ὀργίλως.

(Πυ.) τί, ὦ μακάρι' ; ἐγὼ μὲν εἰς τὸ χωρίον
ἐμβὰς ἐπορευόμην πρὸς αὐτόν. καὶ πάννυ
πόρρωθεν, εἶναί τις φιλάνθρωπος σφόδρα 105
ἐπιδείξιός τε βουλόμενος, προσεῖπα· καὶ
“ἦκω τι”, φημί, “πρὸς σε, πάτερ, ἰδεῖν τί σε
σπεύδων ὑπὲρ σοῦ πρᾶγμ’.” <ὁ δ’> εὐθύς, “ἀνόσιε
ἄνθρωπε,” φησὶν, “εἰς τὸ χωρίον δέ μου
ἦκεις <σὺ> τί μαθών;” βῶλον αἵρεται τινα· 110
ταύτην ἀφίγησ’ εἰς τὸ πρόσωπον αὐτό μου.

Χα. ἐς κόρακας.

(Πυ.) ἐν ὅσῳ δ’ “ἀλλὰ σ’ ὁ Ποσειδῶν” λέγων
κατέμυσσα, χάρακα λαμβάνει πάλιν τινά·
ταύτη μ’ ἐκάθαιρε, “σοὶ δὲ κἄμοι πρᾶγμα τί
ἔστιν;” λέγων, “τὴν δημοσίαν οὐκ οἶσθ’ ὁδόν;”, 115
ὀξύτατον ἀναβοῶν τι.

Χα. μαινόμενον λέγεις

τελέως γεωργόν.

(Πυ.) τὸ δὲ πέρας· φεύγοντα γὰρ
δεδίωχ’ ἴσως με στάδια πέντε καὶ δέκα,
περὶ τὸν λόφον πρώτιστον, εἶθ’ οὕτω κάτω
εἰς τὸ δασὺ τοῦτο, σφενδονῶν βώλοις, λίθοις, 120
ταῖς ἀχράσιν ὡς οὐκ εἶχεν οὐδὲν ἄλλ’ ἔτι,
ἀνήμερόν τι πρᾶγμα, τελέως ἀνόσιος
γέρων. ἱκετεύω σ’, ἄπιτε.

(Σω.) δειλίαν λέγεις.

(Πυ.) οὐκ ἴστε τὸ κακὸν οἶόν ἐστι· κατέδεταί
ἡμᾶς. 125

Χα. τυχὸν ἴσως ὠδυνημένος τι νῦν

101 Cf. Hesych. περιφθείρεται· τὰς φθειράς συλλέγει, quod si huc spectat falso dici uidetur

102 Cf. Hesych. s.v. κύφων . . . τάσσεται δὲ καὶ ἐπὶ πάντων τῶν δυσχερῶν καὶ ὀλεθρίων; similia proferunt Photius, I. 362 Naber, et alii, quibus praeter notum Archilochi locum (frg. 178 Bergk, 50 Lasserre-Bonnard) et noster subesse potest

112 ἐς κόρακας: cf. Zenob. 3.76, item Miller, *Mélanges*, 356 (=Men., frg. 971 Kock)

101 dist. Ha., Thierfelder et al. ἀχράδας· ἡ P 102 κύφων' Gallavotti et al.: κυφῶν' P Χα] in marg. sinist. P (Lond.) 105 ed. pr.: εἰναί· φιλάνθρωπος· P 108 plerique: πρᾶγμα· εὐθὺς P 109 ἀνθρώπ' ex ἀνθρώπων· P^a 110 Kassel, Page 111 ἀφίγησιν P 112 ἐς plerique: ἦσ P 113 μαστιγγα in marg. dext. P 114 Ha.: ἐκάθαιρε· ταύτην P 118 δεδίωχ' Thierfelder et al.: -ωκ' P 125 ed. pr.: τυχῶν, οὐδυνωμένος (ex -μένωσ) P

τετύχηκε· διόπερ ἀναβαλέσθαι μοι δοκεῖ
αὐτῷ προσελθεῖν, Σώστρατ'. εὐ τοῦτ' ἴσθ', ὅτι
πρὸς πάντα πράγματ' ἐστὶ πρακτικώτερον
εὐκαιρία.

Πν. νοῦν ἔχεθ'.

(Χα.) ὑπέρπικρον δέ τι
ἔστιν πένης γεωργός, οὐχ οὗτος μόνος, 130
σχεδὸν δ' ἅπαντες. ἀλλ' ἔωθεν αὔριον
ἐγὼ πρόσσεμ' αὐτῷ μόνος, τὴν οἰκίαν
ἐπείπερ οἶδα· νῦν δ' ἀπελθὼν οἴκαδε
καὶ σὺ διάτριβε. τοῦτο δ' ἔξει κατὰ τρόπον.

(Πν.) πράττωμεν οὕτως. 135

Σω. πρόφασιν οὗτος ἄσμενος
εἴληφεν. εὐθὺς φανερὸς ἦν οὐχ ἡδέως
μετ' ἐμοῦ βαδίζων, οὐδὲ δοκιμάζων πάννυ
τὴν ἐπιβολ]ὴν τὴν τοῦ γάμου. κακὸν δέ σε
κακῶς ἄπ]αντες ἀπολέσειαν οἱ θεοί,
μαστιγία. 140

(Πν.) τί] δ' ἡδίκηκα, Σώστρατε;

(Σω.) ἔκλεπτες] εἰς τὸ χωρίον τι δηλαδὴ
ἐλθών.]

(Πν.) ἔκλεπτον;

(Σω.) ἀλλ' ἐμαστίγου σέ τις
οὐδὲν ἀδικ]οῦντα;

(Πν.) καὶ πάρεστί γ' οὕτοσί.

(Σω.) αὐτός;

(Πν.) ὑπάγω,]βέλτιστε· σὺ δὲ τούτῳ λάλει.

(Σω.) οὐκ ᾔ[ν] δυν]αίμην· ἀπίθανός τίς εἰμ' ἀεὶ 145
ἐν τῷ λαλεῖν. ποῖον λέγει[ς σύ;

139-50 Accedit H, de quo vide praeft., p. 40; incertiora quaedam in commentario
citantur

128 πρακτικώτατον P¹, litteras ερον s.l. add. P² 130 ἐστὶ P 133 ἐπεντε P¹
135 πράττωμεν ed. pr.: -ομεν P 136 post εἴληφεν dist. Fraenkel et al., post εὐθὺς P
138 ed. pr.: 8-9]ν P 139 ed. pr. 140 μαστιγία plerique]δ' vel]σ' H:]ε P
ἡδίκη·κα P¹ dicolon ad fin. habet P; deest H 141-2 suppl. dubitanter Lloyd-Jones
141 6-7]....στοχωρίον[H 142 2-3]....ἐκλεπτον: H: 8-9]επον: P 143 (Πν.) plerique;
sic H ut vid. καὶ om. P¹ παρεστίγῃ P: παρεστίγῃ H paragraphum sub v. habet H, ut vid.;
dicolon post ἀδικ]οῦντα habent HP, et ad fin. P, ubi H deest 144 (Σω.) αὐτός; (Πν.)
ὑπάγω Ha., Jacques: αυτοσ]παγω]βελτιστε H; paragraphum habere videtur, interpunc-
tionem nullam, sed lacera post αυτοσ] membrana, post τούτῳ[deficit: βέλτιστε—λάλει
P 145 (Σω.) plerique; sic H, ut vid. 146 λέγει[ς σύ Lond. et al.

(Πν.) τουτο|νί.
 (Σω.) οὐ πάνυ φιλόανθρωπον βλ[έπειν μ]οι φαίνεται,
 μὰ τὸν Δι'. ὥς δ' ἔσπουδακ'. ἐπ[ανά]ξω βραχὺ
 ἀπὸ τῆς θύρας· βέλτιον. ἀλλὰ κ[αὶ β]οᾷ
 μόνος βαδίζων· οὐχ ὑγιαίνειν μ[οι] δοκεῖ.
 δέδοικα μέντοι, μὰ τὸν Ἀπόλλων καὶ θεούς,
 αὐτόν· τί γὰρ ἂν τις μὴ οὐχὶ τάληθῇ λέγοι;

150

ΚΝΗΜΩΝ

εἴτ' οὐ μακάριος ἦν ὁ Περσεὺς κατὰ δύο
 τρόπους ἐκεῖνος, ὅτι πετηνὸς ἐγένετο
 κοῦδενὶ συνήντα τῶν βαδίζόντων χαμαί,
 εἴθ' ὅτι τοιοῦτο κτῆμ' ἐκέκτηθ' ὦ λίθους
 ἅπαντας ἐπόει τοὺς ἐνοχλοῦντας; ὅπερ ἔμοι
 νυνὶ γένοιτ'. οὐδὲν γὰρ ἀφθονώτερον
 λιθίνων γένοιτ' <ἂν> ἀνδριάντων πανταχοῦ.
 νῦν δ' οὐ βιωτόν ἐστι, μὰ τὸν Ἀσκληπιόν.
 λαλοῦσ' ἐπεμβαίνοντες εἰς τὸ χωρίον
 ἤδη. παρ' αὐτὴν τὴν ὁδὸν γάρ, νῆ Δία,
 εἴωθα διατρίβειν, ὅς οὐδ' ἐργάζομαι
 τοιοῦτο τὸ μέρος χωρίου, πέφενγα δὲ
 διὰ τοὺς παριόντας. ἀλλ' ἐπὶ τοὺς λόφους ἄνω
 ἤδη διώκουσ'. ὦ πολυπληθείας ὄχλου.
 οἴμοι· πάλιν τις οὐτοσὶ πρὸς ταῖς θύραις
 ἔστηκεν ἡμῶν.

155

160

165

Σω. ἄρα τυπτήσῃ γ' ἐμέ;
 Κν. ἐρῆμίας οὐκ ἔστιν οὐδαμοῦ τυχεῖν,
 οὐδ' ἂν ἀπάγξασθαί τις ἐπιθυμῶν τύχη.
 Σω. ἐμοὶ χαλεπαίνεις; περιμένω, πάτερ, τινὰ
 ἐνταῦθα· συνθέμην γάρ.

170

(Κν.) οὐκ ἐγὼ ἔλεγον;
 τουτὶ στοὰν νενομίκατ' ἢ τὸ τοῦ λεῷ;

153-66 Loci memoriam servat Aelianus, *Ep. Rust.* 14159 ἀνδριάντων: cf. Bekker, *Anecd.* 82.11: frg. 126. Vide etiam ad v. 677.

169-74 Frustula horum versuum continet H

146 (Πν.) Ha., τουτο|νί ed. pr. paragraphum sub v. habent et H, ut vid., et P; post
 μ, ubi H deest, dicolon habet P 147 (Σω.) ed. pr. βλ[έπειν] plerique 148 ωσδ'
 P: ωσ H²: ουδ' H¹ ἐπ[ανά]ξω Turner 149 post θύρας dist. H κ[αὶ] Rees et al., β]οᾷ
 ed. pr.: ἀλλα.[2-3]οᾷ P 151 ed. pr.: καιτουσθεουσ P 156 ed. pr.: εκεκκτητωιλιθινουσ
 P 159 ed. pr. 167 τις ex τοι vel τοσ P πρὸς ed. pr.: προ P 168 τυπτήσῃ ed. pr.:
 τυπησεις P γ'ἐμέ Gallavotti, Lond.: γεμε P 171 χαλεπαίνεις van Groningen: -ει P
 173 τουτὶ στοὰν ed. pr.: τουτοτιστοα P ητουλεω P¹

- πρὸς τὰς ἐμὰς θύρας ἂν ἰδεῖν τινα
βούλησθε, συντάττεσθε πάντα παντελῶς 175
καὶ θῶκον οἰκοδομήσατ', ἂν ἔχητε νοῦν,
μᾶλλον δὲ καὶ συνέδριον. ὦ τάλας ἐγώ·
ἐπηρεασμὸς τὸ κακὸν εἶναί μοι δοκεῖ.
Σω. οὐ τοῦ τυχόντος, ὥς ἐμοὶ δοκεῖ, πόνου 180
τουτὶ τὸ πρῶγμά <γ>, ἀλλὰ συντονωτέρου·
πρόδηλόν ἐστιν. ἄρ' ἐγὼ πορεύσομαι
ἐπὶ τὸν Γέταν τὸν τοῦ πατρός; νῆ τοὺς θεούς,
ἔγωγ'. ἔχει <τι> διάπυρον καὶ πραγμάτων
ἔμπειρός ἐστι παντοδαπῶν· τὸ δύσκολον 185
τὸ τοῦδ' ἐκείνος <πάν> ἀπώσετ', οἶδ' ἐγώ.
τὸ μὲν χρόνον γὰρ ἐμποεῖν τῷ πράγματι
ἀποδοκιμάζω· πόλλ' ἂν ἡμέρα μιᾷ
γένοιτ' ἂν—ἀλλὰ τὴν θύραν ἐπέληχέ τις.
ΚΟΡΗ
οἶμοι τάλαινα τῶν ἐμῶν ἐγὼ κακῶν.
τί νῦν ποιήσω; τὸν κάδον γὰρ ἡ τροφὸς 190
ἱμῶσ' ἀφῆκεν εἰς τὸ φρέαρ.
Σω. ὦ Ζεῦ πάτερ
καὶ Φοῖβε Παιάν, ὦ Διοσκούρω φίλ[ω,
κάλλους ἀμάχου.
(Κο.) θερμὸν <δ> > ὕδωρ πρ[οσέταξέ μοι
ποιεῖν ὁ πάππας ἐξιών.
(Σω.) ἄνδρε[ς, τί δρῶ;
(Κο.) ἂν δὲ τοῦτ' αἴσθητ', ἀπολεῖ κακ[ὴν κακῶς 195
παίων ἐκείνην. οὐ σχολὴ μάτ[η]ν λαλεῖν·
ὦ φίλταται Νύμφαι, παρ' ὑμῶν λη[πτέον].
αἰσχύνομαι μὲν, εἴ τις τινες θύοιεν' αἶ[ρα]
ἔνδον, ἐνοχλεῖν—
(Σω.) ἀλλ' ἂν ἐμοὶ δ[ῶς] ἦν ἔχεις
βάψας ἐγὼ σοι τ[ὴν] χύτραν ἥξ[ω] φέρων. 200

176 -σατ', ἂν plerique: -σατεεαν P 177 dicolon post συνέδριον habet P 180 Page et al.: πραγμασθαι P 183 τι add. plerique 184 ἐστι Lond.: -τιν P 185 τὸ τοῦδ' Diano, Thierfelder et al.: τοτουτουδ' P πάν add. Diano ἀπώσετ' ed. pr.: -αιτ' P 187 Ha.: πολλαδ'αν P 188 post ἀλλα dist. P ut vid. 189 ἡ κορη θυγατηρ κνημ in marg. sinist. P 193 καλουσ P δ' add. plerique πρ[οσέταξε ed. pr., μοι Kraus et al. 194 παπας P, sicut alias τί δρῶ Barrett, Hagenmayer 195 ed. pr. τουτουτοεσθητ' P 196 incertum utrum ἐκείνην: an ἐκείνην habeat P suppl. Gallavotti, Georgoulis 197 Barrett 198 θύοιεν' ed. pr.: θυοσ P αἶ[ρα] Eitrem, Turner 199 δ[ῶς] plerique (fort. δω[P] ἦν ἔχεις Foss 200 ed. pr.

- (Κο.) ναὶ πρὸς θεῶν ἀ[νύσας γ'.]
 (Σω.) ἐλευθερίως γέ πως
 ἄγροικός ἐστιν, ὦ [πολυτί]μητοι θεοί.
 τίς ἂν με σώσαι δ[αιμό]νων;
 (Κο.) τάλαιν' ἐγώ,
 τίς ἐψόφηκεν; ἄρ' ὁ [πά]ππας ἔρχεται;
 ἔπειτα πληγὰς λ[ήψ]ομ', ἂν με καταλάβῃ
 ἔξω. 205

ΔΑΟΣ

- διατρίβω σοι διακονῶν πάλαι
 ἐνταῦθ'· ὁ δὲ σκάπτει μόνος. πορευτέον
 πρὸς ἐκεῖνόν ἐστιν. ὦ κάκιστ' ἀπολουμένη
 Πενία, τί σ' ἡ[μ]εῖς τηλικοῦτ' ἐφεύρομεν;
 τί τοσοῦτον ἡμῖν ἐνδελεχῶς οὕτω χρόνον
 ἔνδον κάθησαι καὶ συννοικεῖς; 210
 (Σω.) λάμβανε
 τηνδί.
 (Κο.) φέρε δεῦρο.
 Δα. τί ποτ' ἐβούλεθ' οὕτοσι
 ἄνθρωπος;
 (Σω.) ἔρρωσ', ἐπιμελοῦ τε τοῦ πατρός.
 οἶμοι κακοδαίμων.
 Πν. παῦε θρηνῶν, Σώστρατε.
 ἔσται κατὰ τρόπον. 215
 (Σω.) κατὰ τρόπον τί;
 (Πν.) μὴ φοβοῦ.
 ἀλλ' ὅπερ ἔμελλες ἄρτι τὸν Γέταν λαβὼν
 ἐπάνηκ', ἐκείνῳ πᾶν τὸ πρᾶγμ' εἰπὼν σαφῶς.
 Δα. τουτὶ τὸ κακὸν τί ποτ' ἐστίν; ὥς οὐ μοι πάνυ
 τὸ πρᾶγμ' ἀρέσκει. μειράκιον διακονεῖ
 κόρη· πονηρόν. ἀλλὰ σ', ὦ Κνήμων, κακὸν
 κακῶς ἅπαντες ἀπολέσειαν οἱ θεοί.
 ἄκακον κόρην μόνην ἀφείς ἐν ἐρμηῖα
 ἔῃς φυλακὴν οὐδεμίαν ὥς προκειμένην 220

201 Webster (paragr. sub v. P) 202 suppl. ed. pr. 203 με Lloyd-Jones: εμε P
 δ[αιμό]νων Barrett 204 τισέφηκεν P¹ [πα]ππας P, solita orthographia 205 suppl.
 ed. pr. ἂν plerique: εαν P 207 σκεπτει P¹, σκαπτει P² ut vid. 211 καθοσαι P
 213 (Σω.) Kassel, Lond. (213 ἀνθρωπος: — πατρος: 214 οἱμοι κακοδαίμων: P)
 218 τουτὶ ed. pr.: τουτοτι P 223 προκειμένην Bingen, Meertens, Webster: προκενην P

ποιούμενος. τουτὶ καταμανθάνων ἴσως
 οὗτος προσερρύνῃ, νομίζων ὥσπερ εἰ
 ἔρμαιον. οὐ μὴν ἀλλὰ τὰδε λφῶ γε δεῖ
 αὐτῆς φράσαι με τὴν ταχίστην ταῦθ', ἵνα
 ἐν ἐπιμελείᾳ τῆς κόρης γενώμεθα.
 ἤδη δὲ τοῦτ' ἐλθὼν ποιήσειν μοι δοκῶ.
 καὶ γὰρ προσιόντας τούσδε παιανιστάς τινας
 εἰς τὸν τόπον δεῦρ' ὑποβεβρεγμένους ὄρω,
 οἷς μὴ ᾽νοχλεῖν εὐκαιρον εἶναί μοι δοκεῖ.

ΧΟΡΟΥ

ΓΟΡΓΙΑΣ

οὕτω παρέργως δ', εἰπέ μοι, τῷ πράγματι
 φαύλως τ' ἐχρήσω;

- Δα. πῶς;
 (Γο.) ἔδει σε νῆ Δία
 τὸν τῇ κόρῃ προσιόντα <τόνδ', > ὅστις ποτ' ἦν,
 ἰδεῖν τότ' εὐθύς, τοῦτο τοῦ λοιποῦ χρόνου
 εἰπεῖν θ' ὅπως μηδεὶς ποτ' αὐτὸν ὄψεται
 ποιοῦντα· νυνὶ δ' ὥσπερ ἀλλοτρίου τινὸς
 πράγματος ἀπέσπης. οὐκ ἔνεστ' ἴσως φυγεῖν
 οἰκειότητα, Δᾶ'. ἀδελφῆς ἔτι μέλει
 ἐμῇ[ς]. ὁ πατήρ ἀλλότριος εἶναι βούλεται
 αὐ[τ]ῆς πρὸς ἡμᾶς; μὴ τὸ τούτου δύσκολον
 μ[υ]μώμεθ' ἡμεῖς. ἂν γὰρ αἰσχύνην τινὶ
 αὐτῇ] περιπέσῃ, τοῦτο καμιοὶ γίγνεται
 ὄνειδος]· ὁ γὰρ ἔξωθεν οὐ τὸν αἵτιον
 ὅστις] ποτ' ἐστὶν οἶδεν, ἀλλὰ τὸ γεγονός.
 ὑπάγωμε]ν.
 (Δα.) ὦ τᾶν, τὸν γέροντα, Γοργία,
 δέδοικ'. ἐ]ὰν γὰρ τῇ θύρᾳ προσιόντα με
 λάβῃ, κρ]εμᾶ παραχρήμα.
 Γο. δυσχρήστως γέ πως
 ἔχει· ζυ]γομαχῶν τοῦτον οὐθ' ὅτῳ τρόπῳ

239-40 (οὐκ ἔνεστ'... Δᾶ') cit. Schol. Eur. Andr. 975: frg. 122

224 καταμανθάνων P 226 τὰδε λφῶ ed. pr.: ἀδελ- P 230 versus metri causa suspectus, sane dubius 235 Lloyd-Jones et al. 236 τότ' ed. pr.: τουτ' P 239 απετησ P ἔνεστί σοι Schol. Eur., cod. M 240 ἔτι μέλει Ha., Robertson: επιμελεῖ P 241 Lloyd-Jones: εἰμη[.] P 242 μὴ plerique: μηδε P 244 Lloyd-Jones, Lond. (αὐτῇ ed. pr.) 245-6 ed. pr. 247 suppl. Lond.:]ν: vel fort.]μ: P 248 ed. pr. 249 λάβῃ Roberts, κρ]εμᾶ plerique 250 suppl. ed. pr., dist. Bingen τοῦτον ed. pr.: τουτω P

- ἀναγκάσαι τις εἰς τὸ βέλτι[ον φρονεῖ]ν
οὐτ' ἂν μεταπείσαι νουθετῶν ο[ἷ' ἂν φίλο]ς·
ἀλλ' ἐμποδὼν τῷ μὲν βιάσασθαι [τὸν ν]όμον
ἔχει μεθ' αὐτοῦ, τῷ δὲ πείσαι τὸν τρ[όπο]ν.
255
- Δα. ἔπισχε μικρόν· οὐ μάτην γὰρ ἤκ[ομ]εν
ἀλλ' ὥσπερ εἶπον ἔρχετ' ἀνακάμψας πάλιν.
Γο. ὁ τὴν χλανίδ' ἔχων οὗτός ἐστιν ὃν λέγεις;
(Δα.) οὗτος.
(Γο.) κακοῦργος εὐθὺς ἀπὸ τοῦ βλέμματος.
Σω. τὸν μὲν Γέταν οὐκ ἔνδον ὄντα κατέλ[α]βον,
μέλλουσα δ' ἢ μήτηρ θεῶ θύειν τινὶ
260 οὐκ οἶδ' ὅτῳ—ποεῖ δὲ τοῦθ' ὁσημέραι,
περιέρχεται θύουσα τὸν δῆμον κύκλῳ
ἅπαντ'—ἀπέσταλκ' αὐτὸν αὐτόθεν τινὰ
μισθωσόμενον μάγειρον. ἔρρωσθαι δὲ τῇ
θυσίᾳ φράσας ἤκω πάλιν πρὸς τὰνθάδε.
265 καί μοι δοκῶ τοὺς περιπάτους τούτους ἀφείς
αὐτὸς διαλέξασθ' ὑπὲρ ἑμαντοῦ. τὴν θύραν
κόψω δ', ἵν' ἡ μοι μηδὲ βουλευσασθ' ἔτι.
Γο. μειράκιον, ἐθελήσais ἂν ὑπομεῖναι λόγον
σπουδαιότερόν μου;
270 (Σω.) καὶ μάλ' ἡδέως· λέγε.
(Γο.) εἶναι νομίζω πᾶσιν ἀνθρώποις ἐγώ,
τοῖς τ' εὐτυχοῦσιν τοῖς τε πράττουσιν κακῶς,
πέρας τι τούτου καὶ μεταλλαγὴν τινα·
καὶ τῷ μὲν εὐτυχοῦντι μέχρι τούτου μένειν
275 τὰ πράγματ' εὐθηνοῦντ' αἰεὶ τὰ τοῦ βίου,
ὅσον ἂν χρόνον φέρειν δύνηται τὴν τύχην
μηδὲν ποήσας ἄδικον· εἰς δὲ τοῦθ' ὅταν
ἔλθῃ προαχθεῖς τοῖς ἀγαθοῖς, ἐνταυθὰ που
τὴν μεταβολὴν τὴν εἰς τὸ χεῖρον λαμβάνει.
280 τοῖς δ' ἐνδεῶς πράττουσιν, ἂν μηδὲν κακὸν
ποιῶσιν ἀποροῦντες, φέρωσι δ' εὐγενῶς

263-72, 283-90: horum versuum frustula continet O (vid. p. 40). Vv. 284-7 exstant apud Stobaeum, *Ecl.* 3.22.19 (=frg. 250, vv. 8-11: vide comm.)

251 ἀναγκάσαι Lloyd-Jones: -σειε P βέλτι[ον ed. pr., φρονεῖ]ν Kraus 252 suppl. dubitanter Ha. 253-4 ed. pr. μετ' αὐτου P 255 ἔπισχε μικρόν plerique: ἐπισχεσ μικρον P 256 ed. pr.: ὡσπερανειπον P 257 ὁ ed. pr.: ου P 266 καί μοι Winnington-Ingram: καμοι P 270 ἡδωσ P 273 τούτου Mette, Winnington-Ingram et al.: τουτο P 281 φέρωσι Lond.: -σιν P

- τὸν δαίμον', εἰς πίστιν ποτ' ἐλθόντας χρόνῳ,
βελτίον' εἶναι μερίδα προσδοκᾶν τινα.
τί οὖν λέγω; μήτ' αὐτός, εἰ σφόδρ' εὐπορεῖς,
πίστευε τούτῳ, μήτε τῶν πτωχῶν πάλιν 285
ἡμῶν καταφρόνει· τοῦ διευτυχεῖν δ' αἰὲ
πάρεχε σεαυτὸν τοῖς ὀρώσιν ἄξιον.
- Σω. ἄτοπον δέ σοί τι φαίνομαι νυνὶ ποεῖν;
(Γο.) ἔργον δοκεῖς μοι φαῦλον ἐξηλωκέναι,
πέισειν νομίζων ἐξαμαρτεῖν παρθένον 290
ἐλευθέραν ἢ καιρὸν ἐπιτηρῶν τινα
κατεργάσσεσθαι πρᾶγμα θανάτων ἄξιον
πολλῶν.
- (Σω.) Ἄπολλον.
(Γο.) οὐ δίκαιόν ἐστι γοῦν
τὴν σὴν σχολὴν τοῖς ἀσχολουμένοις κακὸν
ἡμῖν γενέσθαι. τῶν δ' ἀπάντων ἴσθ' ὅτι 295
πτωχὸς ἀδικηθεὶς ἐστι δυσκολώτατος.
πρῶτον μὲν ἐστ' ἐλεεινός, εἶτα λαμβά[νει
οὐκ εἰς ἀδικίαν ὅσα πέπονθ', ἀλλ' εἰς ὕβριν.
- Σω. μειράκιον, οὕτως εὐτυχοίης, βραχ[ύ] τί μου
ἄκουσον. 300
- (Δα.) εὖ γε, δέσποθ', οὕτω πολλά [μοι
ἀγαθὰ γένοιτο.
- (Σω.) καὶ σύ γ' ὁ λαλῶν πρ[ό]σεχε δή.
κόρην τιν' εἶδο[ν] ἐνθαδί· τ]αύτης ἐρῶ.
εἰ τοῦτ' ἀδίκημ' [εἶρηκ]ας, ἡδίκηκ' ἴσως.
τί γὰρ ἂν τις εἴποι; π[λὴν π]ορεύομ' ἐνθάδε
οὐχὶ πρὸς ἐκείνη[ν, βο]ύλομαι δ' αὐτῆς ἰδεῖν 305
τὸν πατέρ'. ἐγὼ γά[ρ], ὦν ἐλεύθερος, βίον
ἱκανὸν ἔχων, ἔτοιμός εἰμι λαμβάνειν
αὐτὴν ἀπρικοῖν, πίστιν ἐπιθεὶς διατελεῖν
στέργων. ἐπὶ κακῷ δ' εἰ προσελήλυθ' ἐνθάδε,

294 ἀσχολουμένοις: cf. Sud. s.v. ἄσχος; Bekker, *Anecd.* 457.18: frg. 828

284 μῆδ' ap. Stob., ubi correxerat Meineke εὐπορεῖς P, O in textu: εὐτυχία O supra
versum 286 τοῦδ' εὐτυχεῖν ap. Stob. 287 σαυτον P; item ap. Stob., ubi corr. Gesner
288 σοί τι vel σοι τί plerique: τισοι P 289 ἐξηλ- P 292 παραμθανάτων P¹ 296 -ησθεις
P 298 plerique 299 plerique 300 (Δα.) plerique (ἀκουσον: 301 ἀγ-γενοιτο:
P) μοι Harsh, Sydn. 301 ed. pr. αγαθον P¹ 302 ἐνθαδί plerique 303 Lloyd-
Jones, Sydn. et al. ἀδικημα[P², ηδικ- P¹ 304 Sandbach, van Groningen

- ἡ βουλόμενος ὕμῶν <τι> κακοτεχνεῖν λάθρα, 310
οὗτός μ' ὁ Πάν, μειράκιον, αἱ Νύμφαι θ' ἅμα
ἀπόπληκτον αὐτοῦ πλησίον τῆς οἰκίας
ἦδη ποήσειαν. τετάραγμ', <εὐ> ἴσθ' ὅτι,
οὐδὲ μετρίως, εἴ σοι τοιοῦτος φαίνομαι.
Γο. ἀλλ' εἴ τι καὶ γὰρ τοῦ δέοντος σφοδρότερον 315
εἴρηκα, μηδὲν τοῦτο λυπέιτω σ' ἔτι.
ἅμα γὰρ μεταπίθεις ταῦτα καὶ φίλον μ' ἔχεις.
οὐκ ἀλλότριος δ' ὢν, ἀλλ' ἀδελφὸς τῆς κόρης
ὁμομήτριος, βέλτιστε, ταῦτά σοι λέγω.
Σω. καὶ χρήσιμός γ' εἰ νῆ Δί' εἰς τὰ λοιπά μοι. 320
(Γο.) τί χρήσιμος;
(Σω.) γεννικὸν ὁρῶ σε τῷ τρόπῳ.
(Γο.) οὐ πρόφασιν εἰπὼν βούλομ' ἀποπέμψαι κενήν,
τὰ δ' ὄντα πράγματ' ἐμφανίσαι· ταύτη πατήρ
ἔσθ' οἷος οὐδείς γέγονεν οὔτε τῶν πάλαι
ἄνθρωπος οὔτε τῶν καθ' ἡμᾶς. 325
(Σω.) ὁ χαλεπός;
σχεδὸν οἶδ'.
(Γο.) ὑπερβολή τίς ἐστι τοῦ κακοῦ.
τούτῳ ταλάντων ἔστ' ἴσως τουτὶ δυεῖν
τὸ κτῆμα. τοῦτ' αὐτὸς γεωργῶν διατελεῖ
μόνος, συνεργόν δ' οὐδέν' ἀνθρώπων ἔχων,
οὐκ οἰκέτην οἰκέϊον, οὐκ ἐκ τοῦ τόπου 330
μισθωτόν, οὐχὶ γείτον', ἀλλ' αὐτὸς μόνος.
ἡδιστόν ἐστ' αὐτῷ γὰρ ἀνθρώπων ὁρᾶν
οὐδένα· μεθ' αὐτοῦ τὴν κόρην ἐργάζεται
ἔχων τὰ πολλά· προσλαλεῖ ταύτῃ μόνῃ,
ἐτέρῳ δὲ τοῦτ' οὐκ ἂν ποῆσαι ῥαδίως. 335
τότε φησὶν ἐκδώσειν ἐκείνην, ἥνικ' ἂν
ὁμότροπον αὐτῷ νυμφίον λάβῃ.
(Σω.) λέγεις
οὐδέποτε.
(Γο.) μὴ δὴ πράγματ', ὦ βέλτιστ', ἔχε·
μάτην γὰρ ἔξεις. τοὺς δ' ἀναγκαίους ἔα
ἡμᾶς φέρειν ταῦθ', οἷς δίδωσιν ἡ τύχη. 340

310 τι add. plerique 311 αἱ om. P¹ 313 Bingen, Ha. et al. 314 εἰσεισοιτιουτο
P¹ 315 αλλετι P 317 αιμαγαρ P 324 ed. pr.: ουδεεις P 326 ἐστι Lond.: -τιν P
329 ανθρωπον P 337 νυμφ'ον P 338 ουδεποτ'ει P 340 διδωσειν (vix -ειν) P

- (Σω.) πρὸς τῶν θεῶν οὐπώποτ' ἡράσθης τινός,
μειράκιον;
- (Γο.) οὐδ' ἔξεστί μοι, βέλτιστε.
- (Σω.) πῶς;
τίς ἐσθ' ὁ κωλύων;
- (Γο.) ὁ τῶν ὄντων κακῶν
λογισμός, ἀνάπαυσιν διδοὺς οὐδ' ἡντινοῦν.
- (Σω.) οὐ μοι δοκεῖς· ἀπειρότερον γοῦν διαλέγει 345
πε[ρὶ τ]αῦτ'· ἀποστῆναι κελεύεις μ'· οὐκέτι
τοῦτ' ἔσ]τιν ἐπ' ἐμοί, τῷ θεῷ δέ.
- (Γο.) τοιγαροῦι
οὐδὲ]ν ἀδικεῖς ἡμᾶς, μάτην δὲ κακοπαθεῖς.
- (Σω.) οὐκ ἂν λά]βοιμι τὴν κόρην;
- (Γο.) οὐκ ἂν λάβοις·
ὄψει σὺ ν]ῦν, ἂν συνακολουθήσας ἐμοὶ 350
ἐκεῖσε] παράγης· πλησίον γὰρ τὴν νάπην
ἐργάζε]θ' ἡμῶν.
- (Σω.) πῶς;
- (Γο.) λόγον τιν' ἐμβαλῶ
εἰκῇ περὶ] γάμου τῆς κόρης· τὸ τοιοῦτο γὰρ
ἴδοιμι κα]ν αὐτὸς γενόμενον ἄσμενος·
εὐθύς μαχεῖται πᾶσι, λοιπ[οροούμενο]ς 355
εἰς τοὺς βίους οὓς ζῶσι· σὲ δ' [ἄγον]τ' <ἂν> ἴδη
σχολὴν τρυφῶντά τ', οὐδ' ὁρ[ῶν ἂν]έξεται.
- Σω. νῦν ἐστ' ἐκεῖ;
- (Γο.) μὰ Δί', ἀλλὰ μ[ικρ]ὸν ὕστερον
ἔξιειν ἦν εἴωθεν.
- (Σω.) ὦ τᾶν, τὴν κόρην
ἄγων μεθ' αὐτοῦ, φής;
- (Γο.) ὅπως ἂν τοῦτό γε 360
τύχη.

341, 345: Cf. Aristaen., *Ep.* 2.17 [p. 168 Hercher] ἀλλ' οὐπώποτε ἡράσθης ἀφ' ὧν λέγεις
... σφόδρα γοῦν ἀπειρότερον διαλέγῃ (ἀπειρότατα Hercher)

343 τισέθ' ου P post κωλύων dicolon habet P; paragraphus deest 345 διαλέγει Brown-
ing (cf. Aristaen. loc. cit.): διατελει P 346 τ]αῦτ' Barrett, Lond. et al. 347 ed.
pr. 348 οὐδὲ]ν plerique ἀδικεῖς ed. pr.: -ειτ' P 349 οὐκ ἂν Post, van Groningen
et al. 350 rest. Post (εἴσει vel ὄψει): 7]ινασυνκ- P (συνακ- ed. pr.) 351 ἐκεῖσε
Webster παράγης Lloyd-Jones: παρατησ P 352 ἐργάζε]θ' plerique ἐμβαλῶι P 353 εἰκῇ
Barrett, Winnington-Ingram 354 Blake, Post 355 ed. pr. 356 Kraus, Lloyd-
Jones: [5-6]τ' ἴδηι P 357 ὁρ[ῶν] plerique 358 ἐστ' Lloyd-Jones, Lond. et al.: εστιν P
μ[ικρ]ὸν plerique 359 ἰωθεν P¹ (Σω.) ὦ τᾶν ed. pr.: σταν P, ubi desunt et paragraphus
et dicolon 360 μεταντου P

- (Σω.) βαδίζειν <εἴμ' > ἔτοιμος οἱ λέγεις.
 ἀλλ', ἀντιβολῶ, συναγώνισαί μοι.
- (Γο.) τίνα τρόπον;
 (Σω.) ὄντινα τρόπον; προάγωμεν οἱ λέγεις.
 (Δα.) τί οὖν;
 ἐργαζομένοις ἡμῖν παρεστήξεις ἔχων
 χλανίδα; 365
- (Σω.) τί δὴ γὰρ οὐχί;
 Δα. ταῖς βώλοις βαλεῖ
 εὐθύς σ', ἀποκαλεῖ τ' ὄλεθρον ἄργον. ἀλλὰ δεῖ
 σκάπτειν μεθ' ἡμῶν σ'. εἰ τύχοι γὰρ τοῦτ' ἰδῶν,
 ἴσως ἂν ὑπομείνεις καὶ παρὰ σοῦ τινα
 λόγον, νομίσας αὐτουργὸν εἶναι τῷ βίῳ
 πένηθ'. 370
- (Σω.) ἔτοιμος πάντα πειθαρχεῖν ἄγε.
 Γο. τί κακοπαθεῖν σαυτὸν βιάζῃ;
 Δα. βούλομαι
 ὥς πλείστον ἡμᾶς ἐργάσασθαι τήμερον,
 τοῦτόν τε τὴν ὀσφύν ἀπορρήξανθ' ἅμα
 παύσασθ' ἐνοχλοῦνθ' ἡμῖν προσιόντα τ' ἐνθάδε.
 Σω. ἔκφερε δίκηλλαν. 375
- (Δα.) τὴν παρ' ἐμοῦ λαβὼν ἴθι.
 τὴν αἵμασιαν ἐποικοδομήσω γὰρ τέως
 ἐγώ· ποητέον δὲ καὶ τοῦτ' ἐστί.
- (Σω.) δός.
 ἀπέσωσας.
- (Δα.) ὑπάγω, τρόφιμ'. ἐκεῖ διώκετε.
 (Σω.) οὕτως ἔχω γάρ· ἀποθανεῖν ἤδη με δεῖ
 ἢ ζῆν ἔχοντα τὴν κόρην. 380
- (Γο.) εἴπερ λέγεις
 ἃ φρονεῖς, ἐπιτύχοις.
- (Σω.) ὦ πολυτίμητοι θεοί·
 οἷς ἀποτρέπεις νυνὶ γὰρ ὥς οἶε με σύ,
 τούτοις παρώξυμμ' εἰς τὸ πρᾶγμα διπλασίως.

376 Cf. Liban., *Decl.* 27.21 τὴν αἵμασιαν οἰκοδομήσας

361 εἴμ' add. ed. pr. ετοιμοσ:οιλεγεις: P 363 (Δα.) Post (Gorgiae trib. ed. pr.)
 365 δὴ γὰρ Ha.: γαρδῃ P βαλλει P 371 paragrapho caret P 372 ωστοπλειστον P¹
 ἡμᾶς ed. pr.: ημερασ P 376 ἐποικοδομήσω γὰρ Barrett, Turner et al.: ετιγαροικ- P
 377-8 εστιν P ἀπέσωσας Sostrato trib. ed. pr. (377: δος; 378 ἀπεσωσασιν παγω) 379 γάρ·
 ἀποθανεῖν Lloyd-Jones: παραποθανεῖν P 383 παροξ- P

εἰ μὴ γὰρ ἐν γυναιξίν ἐστιν ἡ κόρη
 τεθραμμένη, μὴδ' οἶδε τῶν ἐν τῷ βίῳ 385
 τούτων κακῶν μὴδὲν ὑπὸ τηθίδος τινὸς
 δεδιξαμένη μαίας τ', ἐλευθερίως δέ πως
 μετὰ πατρὸς ἀγρίου μισοπονήρου τῷ τρόπῳ,
 πῶς οὐκ ἐπιτυχεῖν ἐστὶ ταύτης μακάριον;
 ἀλλ' ἡ δίκηλλ' ἄγει τάλαντα τέτταρα 390
 αὕτη· προαπολεῖ μ'. οὐ μαλακιστέον δ' ὅμως,
 ἐπείπερ ἥργμαι καταπονεῖν τὸ πρᾶγμ' ἅπαξ.

ΣΙΚΩΝ

τουτὶ τὸ πρόβατόν ἐστιν οὐ τὸ τυχὸν καλόν.
 ἅπαγ' εἰς τὸ βάραθρον. ἂν μὲν αἰρόμενος φέρω
 μετέωρον, ἔχεται τῷ στόματι θαλλοῦ κράδης, 395
 κατεσθίει τὰ θρῖ', ἀποσπᾷ δ' εἰς βίαν·
 ἐὰν δ' ἀφῇ χαμαὶ τις, οὐ προέρχεται,
 τοῦναντίον δὲ γέγονε· κατακέκομμ' ἐ[γὼ
 ὁ μάγειρος ὑπὸ τούτου νεωλκῶν τὴν ὁδ[όν].
 ἀλλ' ἐστὶν εὐτυχῶς τὸ νυμφαῖον τοδ[ί, 400
 οὐ θύσομεν. τὸν Πᾶνα χαίρειν. παῖ Γέ[τα,
 τοσοῦτ' ἀπολείπη;

(ΓΕΤΑΣ)

τεττάρων γὰρ φορ[τίον
 ὄνων συνέδησαν αἱ κάκιστ' ἀπολο[ύμεναι
 φέρειν γυναικῆς μοι.

(Σικ.) πολὺς τις ἔρ[χεται 405
 ὄχλος, ὡς ἔοι[κε. στρ]ώματ' ἀδιήγηθ' ὅσα
 φέρεις.

(Γε.) τί δ' ἔγω[γε;]

(Σικ.) ταῦτ' ἐπέρειςον δεῦρ'.

(Γε.) ἰδοῦ.

ἐὰν ἴδῃ γὰρ ἐν[ύ]πνιον τὸν Πᾶνα τὸν
 Πιαιασιῶτ', τοῦ[τ]ω βαδιοίμεθ', οἷδ' ὅτι,
 θύσοντες εὐθύς.

(Σικ.) [τ]ίς δ' ἑώρακεν ἐνύπνιον;

387 δεδιξαμένη Bingen: δεδεισασμένη P 388 μετὰ πατρὸς ed. pr.: μεταντουπατροσ P 389 ἐστὶ plerique: -τιν P 390 post αὕτη dist. Page προαπολεῖ Kraus, Maas: προσ- P 393 σικων μαγ' in marg. sinist. P 394 βαραθμον P 395 post μετέωρον dist. plerique 396 εἰς van Groningen et al.: εσ P 397 ed. pr.: αφητισχαμαι P 398 δὲ γέγονε Blake: δ'ηγαγον P 399 νεολκων P 400 τοδ[ί plerique 401-5 ed. pr. 403 -σαν ακακιστ'απολ.[P (fort. απολυ[406 ἐπέρειςον Bingen, Quincey; cetera ed. pr.: φερεις:τιδ'εγω[4-5]ερεισονταυταδευροιδου: P 407-8 ed. pr.: ανιδη-τονπανατε | τονπαιανιοι-βαζιομ:θ' P 409 ed. pr.: θυσοντοσευθυσο[. .]ιδ'εωρακεν P (scil. [:τ]ιδ')

- (Γε.) ἄνθρωπε, μή με κόφθ'. 410
 (Σικ.) ὅμως εἶπον, Γέτα·
 τίς εἶδεν;
 (Γε.) ἡ κεκτημένη.
 (Σικ.) τί πρὸς θεῶν;
 (Γε.) ἀπολείς· ἐδόκει τὸν Πᾶνα—
 (Σικ.) τουτονὶ λέγεις;
 (Γε.) τοῦτον.
 (Σικ.) τί ποιεῖν;
 (Γε.) τῷ τροφίμῳ τῷ Σωστράτῳ—
 (Σικ.) κομφῶ νεανίσκῳ γε—
 (Γε.) περικρούειν πέδας.
 (Σικ.) Ἀπολλον. 415
 (Γε.) εἶτα δόντα διφθέραν τε καὶ
 δίκελλαν <έν> τοῦ πλησίον τῷ χωρίῳ
 σκάπτειν κελεύειν.
 (Σικ.) ἄτοπον.
 (Γε.) ἀλλὰ θύομεν
 διὰ τοῦθ', ἵν' εἰς βέλτιον ἀποβῇ τὸ φοβερόν.
 Σικ. μεμάθηκα. πάλιν αἵρου δὲ ταυτὶ καὶ φέρε 420
 εἴσω. ποῶμεν στιβάδας ἔνδον εὐτρεπεῖς
 καὶ τᾶλλ' ἔτοιμα· μηδὲν ἐπικωλύέτω
 θύειν γ', ἐπὰν ἔλθωσιν, ἀλλ' ἀγαθῇ τύχῃ.
 καὶ τὰς ὀφρῦς ἄνες ποτ', ὦ τρισάθλιε·
 ἐγὼ σε χορτάσω κατὰ τρόπον τήμερον.
 Γε. ἐπαινέτης οὖν εἰμι σοῦ καὶ τῆς τέχνης 425
 ἔγωγ' αἰεὶ ποτ', οὐχὶ πιστεύω δ' ὅμως.

ΧΟΡΟΥ

- Κν. γραῦ, τὴν θύραν κλείσας' ἄνοιγε μηδενί,
 ἕως ἂν ἔλθω δεῦρ' ἐγὼ πάλιν· σκοτούς
 ἔσται δὲ τοῦτο παντελῶς, ὥς οἶομαι.
 Γε. Πλαγγών, πορεύου θάττον· ἤδη τεθυκέναι 430
 ἡμᾶς ἔδει.

423 Cf. Aelian., *Ep. Rust.* 15 λῦσον δὲ καὶ τὴν ὀφρύν

410 με ed. pr.: μοι P 412 ἀπολείς P 414 νεανίσκῳ γε plerique: γενε- P παιδας P
 415 δ'ονταδιαφθέραν P 416 ἐν add. ed. pr. τοῦ Lond.: τω P 418 ed. pr.: ἀποβαιη P
 420 ed. pr.: ποιησωμεν P 422 θύειν Lond. et al.: θυσειν P 423 ἄνες ποτ' Kassel,
 Szemerényi et al.: ἀνεσπογ' (fort. ἀνεσποτ') P 429 οἶμαι P

- Κν. τουτὶ τὸ κακὸν τί βούλεται;
ὄχλος τις· ἄπαγ' ἐς κόρακας.
- (Γε.) αὔλει, Παρθενί,
Πανός· σιωπῇ, φασί, τούτῳ τῷ θεῷ
οὐ δεῖ προσιέναι.
- (Σικ.) νῆ Δί', ἀπεσώθητέ γε.
ὦ Ἡράκλεις, ἀηδίας. καθήμεθα
χρόνον τοσοῦτον περιμένοντες, εὐτρεπῇ
ἅπαντα δ' ἡμῖν ἐστι.
- (Γε.) ναὶ μὰ τὸν Δία.
τὸ γοῦν πρόβατον—μικροῦ τέθηκε γὰρ τάλαν—
οὐ περιμενεῖ τὴν σὴν σχολήν. ἀλλ' εἴσιτε,
κανᾶ πρόχειρα, χέρνιβας, θυλήματα
ποιεῖτε. ποῖ κέχηνας, ἐμβρόντητε σύ;
440
- Κν. κακοὶ κακῶς ἀπόλοισθε. ποιουσὶν γέ με
ἀργόν· καταλιπεῖν γὰρ μόνην τὴν οἰκίαν
οὐκ ἂν δυναίμην. αἱ δὲ Νύμφαι μοι κακὸν
ἀ[εὶ] παροικοῦσ', ὥστε μοι δοκῶ πάλιν
445
με]τοικοδομήσειν, καταβαλὼν τὴν οἰκίαν,
ἐντ]εῦθεν. ὡς θύουσι δ' οἱ τοιχωρύχοι
κοίτας φέρονται, σταμνί', οὐχὶ τῶν θεῶν
ἐνε]κ', ἀλλ' ἑαυτῶν. ὁ λιβανωτὸς εὐσεβὲς
καὶ τὸ] πόπανον· τοῦτ' ἔλαβεν ὁ θεὸς ἐπὶ τὸ πῦρ
450
ἅπαν ἐπιτεθέν· οἱ δὲ τὴν ὀσφύν ἄκραν
καὶ] τὴν χολήν, ὅτι ἔστ' ἄβρωτα, τοῖς θεοῖς
ἐπιθέντες αὐτοὶ τᾶλλα κταταπίνουσι. γραῦ,
ἄνοιγε θάπτον τὴν θύραν· [τηρητέ]ον
ἐστὶν γὰρ ἡμῖν τᾶνδον, ὡ[ς ἐμοὶ] δοκεῖ.
455
(Γε.) τὸ λεβήτιον, φῆς, ἐπιέλη[σθ]ε; παντελῶς

433-4 σιωπῇ... προσιέναι cit. Schol. Ar. Lys. 2, Sud. s.v. Πανικῶ δέματι: frg. 121
447-53 ὡς θύουσι... καταπίνουσι cit. Athenaeus 4.146 e; 449-51 ὁ λιβανωτὸς... ἅπαν
τεθέν (sic) cit. Porphyrius *De abstinence* p. 147 Nauck²; versusum 451-3 memoriam
servant Clem. Alex., *Stromata* 7.6, *Et. Gen.*, s.v. ἱερὸν ὄστουν. His subsidiis olim consti-
tutum est frg. 117.

432 ἐς plerique: εἰς P 434 δεῖν Schol. Ar., Sud. (Σικ.) ed. pr. (οὐ—προσιέναι:)
436 εὐτρεπῇ P 437 (Γε.) ed. pr. (ἅπαντα—ἐστι:) 438 τάλαν ed. pr.: τάλαιν' P
Getae contin. Ha.; post γὰρ dicolon, et paragr. sub versu habet P 440 προχρεῖα P
441 κεχονασ P 445 Lloyd-Jones: α[.]αρπαρικοῦσ P, velut α[.]αρπαρ-, α[.]χαρπαρ-
446-7 ed. pr. 447 τοιχωρυχοὶ P 448 ed. pr.: κοίτας φέροντες Ath.:]αιφέρονται P
449 εαυτον P εὐσεβῆς Porph. 450 3-4]ποπανον P, ubi τὸ fortasse deerat 451 τεθέν
Porph. 452 ὅστέα τὰ ἄβρωτα Clem. 453 ἐπιτιθέντες... τὰ ἄλλα ἀναλίσκουσι Clem.
θύσαντες Et. Gen. 454 Lond. et al. 455 ed. pr. 456 ἐπιέλη[σθ]ε Zuntz: -λη[.]αι P

ἀποκραιπαλάτε. καὶ τί νῦν ποιή[σ]ομεν;
 ἐνοχλητέον τοῖς γειτνιώσι τῷ θεῷ
 ἔσθ', ὥς ἔοικε. παιδίον. μὰ τοὺς θεοὺς,
 θεραπαινίδια γὰρ ἀθλιώτερ' οὐδαμοῦ 460
 οἶμαι τρέφεσθαι. παῖδες. οὐδὲν ἄλλο πλὴν
 κινητιῶν ἐπίσταται—παῖδες, κ[α]λῶ—
 καὶ διαβαλεῖν ἐὰν ἴδῃ τις. παιδίον.
 τουτὶ τὸ κακὸν <τί> ἔστι; παῖδες. οὐδὲ εἰς
 ἔστ' ἔνδον. ἡγὼν, προστρέχειν τις φαίνεται. 465
 Κν. τί τῆς θύρας ἄπτει, τρισάθλι', εἰπέ μοι,
 ἄνθρωπε;

(Γε.) μὴ δάκης.
 (Κν.) ἐγὼ σε, νῆ Δία,
 καὶ κατέδομαί γε ζῶντα.
 (Γε.) μὴ πρὸς <τῶν> θεῶν.
 (Κν.) ἐμοὶ γάρ ἐστι συμβόλαιον, ἀνόσιε,
 καὶ σοί τι; 470
 (Γε.) συμβόλαιον οὐδέν. τοιγαροῦν
 προσελήλυθ' οὐ χρέος σ' ἀπαιτῶν, οὐδ' ἔχων
 κλητῆρας, ἀλλ' αἰτησόμενος λεβήτιον.
 (Κν.) λεβήτιον;
 (Γε.) λεβήτιον.
 (Κν.) μαστιγία,
 θύειν με βοῦς οἷε ποεῖν τε ταῦθ' ἄπερ
 ὑμεῖς ποεῖτ'; 475
 (Γε.) οὐδὲ κοχλίαν ἔγωγέ σε.
 ἀλλ' εὐτύχει, βέλτιστε. κόψαι τὴν θύραν
 ἐκέλευσαν αἱ γυναῖκες αἰτῆσαι τέ με·
 ἐπόησα τοῦτ'· οὐκ ἔστι· πάλιν ἀπαγγελῶ
 ἐλθὼν ἐκείναις. ὦ πολυτίμητοι θεοί·
 ἔχεις πολιὸς ἄνθρωπός ἐστιν οὐτοσί. 480
 (Κν.) ἀνδροφόνα θηρί'· εὐθὺς ὥσπερ πρὸς φίλον
 κόπτουσιν. ἂν ὑμῶν προσιόντα τῇ θύρᾳ

472f λεβήτιον Cf. Cramer, *Anecd. Oxon.* iii.273, 8; frg. 866

458 τοιγινωσι P 462 επιστανται P κ[α]λῶ ed. pr.: κ[α]λοι P (cf. 912) 464 τί
 add. ed. pr. 465 ἡγὼν ed. pr.: ἡν P 466 ἄπτει Barigazzi, Szemerényi et al.: ἀπει P
 467 (Γε.) μὴ δάκης Ha., Post, Stoessl: dicolon post ἄνθρωπε non habet P 468 ed.
 pr. 473 ed. pr.: λεβοιτιον bis P; post alterum non habet dicolon 474 τε ed. pr.:
 δε P 476 κομψαι P 477 τέ με plerique: τ'εμε P 478 ἀπαγγελῶ ed. pr.: -λλω P
 482 κο- ex ψο- P ὑμῶν ed. pr.: ἡμων P

- λάβω τιν', ἂν μὴ πᾶσι τοῖς ἐν τῷ τόπῳ
παράδειγμα ποιήσω, νομίζεθ' ἓνα τινὰ
ὄραν με τῶν πολλῶν. ὁ νῦν οὐκ οἶδ' ὅπως 485
διευτύχηκεν οὗτος, ὅστις ἦν ποτε.
- Σικ. κάκιστ' ἀπόλοι'. ἐλοιδορεῖτό σοι; τυχὸν
ἦντις καταφανῶς. οὐκ ἐπίστανταί τινες
ποεῖν τὸ τοιοῦθ'· εὐρηκ' ἐγὼ τούτου τέχνην.
διακονῶ γὰρ μυρίοις ἐν τῇ πόλει, 490
τούτων τ' ἐνοχλῶ τοῖς γείτοσιν καὶ λαμβάνω
σκευὴ παρ' ἀπάντων. δεῖ γὰρ εἶναι κολακικὸν
τὸν δεόμενόν του. πρεσβύτερός τις τ[ῆ] θύρα
ὑπακίκο'· εὐθύς πατέρα καὶ πάππα[ν καλῶ.
γραῦς, μητέρ'. ἂν τῶν διὰ μέσου τ[ις] ἢ γυνή, 495
ἐκάλεσ' ἱερέαν. ἂν θεράπων, [γενναῖον ἢ
βέλτιστον. ὑμεῖς δ' <οἱ> κρεμάν[υσθ' ἄξιοι—
ὦ τῆς ἀμαθίας—'παιδίον, παῖ[δες' φατέ.
ἐγὼ—πρόελθε, πατρίδιον—σέ β[ούλομαι.
- Κν. πάλιν αὖ σύ; 500
- (Σικ.) π[αῖ, τί το]ῦτ';
(Κν.) ἐρεθίζεις μ' ὥσπερ εἰ
ἐπίτηδες. οὐκ [εἴρη]κά σοι πρὸς τὴν θύραν
μὴ προσιέναι; [τὸ]ν ἱμάντα δός, γραῦ.
(Σικ.) μηδαμῶς.
ἀλλ' ἄφες.
(Κν.) ἄφε[ς;]
(Σικ.) βέλτιστε, ναὶ πρὸς <τῶν> θεῶν.
(Κν.) ἦκε πάλιν.
(Σικ.) ὁ Ποσειδῶν σε—
(Κν.) καὶ λαλεῖς ἔτι;

489 εὐρηκ'... τέχνην cit. Ammonius p. 61 Valckenaer: frg. 125

483 λάβω ed. pr.: -ων P 485 ουραν P 487 ελνδωρειτο P 488 καταφανῶς Dodds, Ha.: καταφαγ'ωσ P 489 τοιοῦθ' ed. pr.: τοιουτον P εὐρηκὸς κἀγὼ Ammon. 416 τ' Barigazzi, Thierfelder et al.: τι P γειτοσι P 492 παρ' ἀπάντων Sandbach et al.: παραπαντων P 494-6 Loci rationem inter primos explicaverunt Dale, Lloyd-Jones, Thierfelder 494 πατέρα Dale, Ll.-J., Th.: πατερ P suppl. Ll.-J., Th.: παπα[P, solita orthographia 495 γρασ P μητέρ' Dale, Ll.-J., Th.: μητερ P suppl. Ll.-J. et al. (τις ἦν γυνή ed. pr.) 496 ἱερέαν Ha.: ἱερειαν P suppl. Dale 497 δ' <οἱ> Lloyd-Jones: δε P 498 'παιδίον, παῖ[δες' Winnington-Ingram, φατέ Lloyd-Jones 499 β[ούλομαι Barrett 500 suppl. dubitanter Ha. (ἵγτο P) 501-2 ed. pr. 503 τῶν add. ed. pr.; partes dist. Diano, Stoessl, Zuntz, secundum P ut vid. (ἀλλ' ἀφες: ἀφε[.]: βελτιστε—θεων: incertiore tamen post ἀφε[.] dicolo)

- (Σικ.) χυτρόγαυλο[ν] αἰτησόμενος ἦλθον. 505
 (Κν.) οὐκ ἔχω
 οὔτε χυτρό[γ]αυλον οὔτε πέλεκυν οὔθ' ἄλλας
 οὔτ' ὄξος οὔτ' ἄλλ' οὐδέν· ἀλλ' εἶρηχ' ἀπλῶς
 μὴ προσι[έ]ναι μοι πᾶσι τοῖς ἐν τῷ τόπῳ.
 (Σικ.) ἐμοὶ μὲν οὐκ εἴρηκας.
 (Κν.) ἀλλὰ νῦν λέγω.
 (Σικ.) ναί, σὺν κακῷ γ'. οὐδ' ὀπόθεν ἂν τις, εἰπέ μοι, 510
 ἐλθὼν λάβοι φράσαις ἄν;
 (Κν.) οὐκ ἐγὼ 'λεγον;
 ἔτι μοι λαλήσεις;
 (Σικ.) χαῖρε πόλλ'.
 (Κν.) οὐ βούλομαι
 χαίρειν παρ' ὑμῶν οὐδενός.
 (Σικ.) μὴ χαῖρε δή.
 (Κν.) ὦ τῶν ἀνηκέστων κακῶν.
 (Σικ.) καλῶς γέ με 515
 βεβωλοκόπηκεν. οἷόν ἐστ' ἐπιδεξίως
 αἰτεῖν· διαφέρει, νῆ Δί'. ἐφ' ἐτέραν θύραν
 ἔλθη τις; ἀλλ' εἰ σφαιρομαχοῦς ἐν τῷ τόπῳ
 οὔτως ἐτοίμως, χαλεπόν. ἄρα γ' ἐστὶ μοι
 κράτιστον ὁπτᾶν τὰ κρέα πάντα; φαίνεται.
 ἔστιν δέ μοι λοπάς τις. ἐρρώσθαι λέγω 520
 Φυλασίοις· τοῖς οὔσι τούτοις χρῆσομαι.
 Σω. ὅστις ἀπορεῖ κακῶν, ἐπὶ Φυλὴν ἐλθέτω
 κυνηγετῶν. ὦ τρισκακοδαίμων, ὥς ἔχω
 ὁσφῦν, μετάφρενον, τὸν τράχηλον, ἐνὶ λόγῳ
 ὄλον τὸ σῶμ'. εὐθὺς γὰρ ἐμπεσὼν πολὺς 525
 νεανίας ἐγὼ τις, ἐξαίρων ἄνω
 σφόδρα τὴν δίκηλλαν, ὥς ἂν ἐργάτης βαθύς,

505-7 Cf. Choerobosc., in *Theodos.* i.259.16 Hilgard, ubi e Menandro citantur verba οὐκ ἔχω οὔθ' ἄλλας οὔτ' ὄξος οὔτ' ὀρίανον: frg. 671

514-15 καλῶς . . . βεβωλοκόπηκεν cit. Aldus Manutius, *Horti Adonidis* p. 234a, auctore Aelio, π. ἐγκλινομένων λέξεων: cf. Bekker, *Anecd.* iii.115.14. quae verba olim Aristophani tribuebantur: Ar., frg. dub. 57 Demiańczuk, 913 a Edmonds

527 βαθύς: cf. Sud. s.v.: βαθύς· ἀντὶ τοῦ πονηρός· οὔτως Μένανδρος: frg. 830

505 ed. pr.: αἰτουμένοσ P 507 οὔτ' ὄξος οὔτ' ὀρίανον Choerob. loc. cit. 510 ναί ed. pr.: νῆ P οὐδ' Barigazzi et al.: οὐθ' P¹, ουκ ut vid. P² 514 γε om. Ael. 516 ἐφ' ἐτέραν plerique: εφαιτεραν P 517 εντοπωι P, το s.v. addito 518-19 dist. Ha., Quincey, Shipp 520 ed. pr.: εστιδεμοικαι P 521 ed. pr.: φυλασιτοιουσιν P 523 κυνηγετων Quincey: -ησων P τρισκακοδαίμων, ὥς Willis et al.: -δαιμονωσ P 527 βαθύς ed. pr.: βαθυ P

- ἐπὶ πλέον ἐπεκείμην φιλοπόνως, οὐ πολὺν
 χρόνον· εἴτα καὶ μετεστρεφόμην τι, πηνίκα
 ὁ γέρων πρόσσεισι τὴν κόρην ἄγων ἄμα 530
 σκοπούμενος. καὶ νῆ Δί' ἐλαβόμην τότε
 τῆς ὀσφύος λάθρα τὸ πρῶτον. ὥς μακρὸν
 ἦν παντελῶς δὲ τοῦτο, λорδοῦν ἤρχόμην,
 ἀπεξυλούμην ἀτρέμα δ'. οὐδεὶς ἦρχετο.
 ὁ δ' ἥλιος κατέκα', ἑώρα τ' ἐμβλέπων 535
 ὁ Γοργίας ὥσπερ τὰ κηλῶνιά με
 μόλις ἀνακύπτοντ', εἶθ' ὄλω τῷ σώματι
 πάλιν κατακύπτοντ'. "οὐ δοκεῖ μοι νῦν", ἔφη,
 "ἦξιν ἐκείνος, μειράκιον." "τί οὖν", ἐγὼ
 εὐθύς, "ποῶμεν;" "αὔριον τηρήσομεν 540
 α[ὕ]τόν, τὸ δὲ νῦν ἐῶμεν." ὁ τε Δᾱος παρῆν
 ἐπὶ τὴν σκαπάνην διάδοχος. ἡ πρώτη μὲν οὖν
 ἔφο]δος τοιαύτη γέγονεν. ἦκω δ' ἐνθάδε,
 διὰ] τί μὲν οὐκ ἔχω λέγειν, μὰ τοὺς θεοὺς,
 ἔλκ]ει δέ μ' αὐτόματον τὸ πρᾱγμ' εἰς τὸν τόπον. 545
 (Γε.) τί τὸ κακ'όν; οἶε χεῖρας ἐξήκοντά με,
 ἄνθρ]ωπ', ἔχειν; τοὺς ἄνθρακάς σοι ζωπυρῶ,
 ἔπο]μαι, πελανοὺς φέρω, κατατέμνω σπλάγχν', ἄμα
 μάττω, περιφέρω ταῖ[τα, τηρῶ το]υτοῖ
 ὑπὸ τοῦ καπνοῦ τυφλὸς [γεγονώ]ς· τούτοις ὄνος 550
 ἄγειν δοκῶ μοι τὴν ἑορτή[ν].
 Σω. π]αῖ Γέτα.
 Γε. ἐμὲ τίς;
 (Σω.) ἐγώ.
 (Γε.) σὺ δ' εἶ τίς;
 (Σω.) οὐχ [ὄρᾱ]ς;
 (Γε.) ὄρῶ.
 τροφίμους.
 (Σω.) τί ποιεῖτ' ἐνθάδ'; [εἰ]πέ μοι.

536 ὥσπερ τὰ κηλῶνεια: cf. Liban., *Decl.* 27.25

528 ἐπὶ πλέον Ha.: εγαίπλειον, deinde επαικ- P 531 τότε Ha.: ποτε P 534 δ' εουδ' εισηρ-
 χετο P 536 ed. pr.: τακλωναιεμε P 541 ἐῶμεν ed. pr.: εασομεν P 542 Lloyd-Jones
 543 plerique 544 ed. pr. 545 Barrett, Lond. 546-7 suppl. plerique 547 εχων
 P¹ ἄνθρακάς σοι ed. pr.: -κασοι P 548 ἔπο]μαι Turner, πελανούς Ha. (πελανόν φύρω
 Bingen): ἄ]μαι πολυνωφέρω P 549 ταῖ[τα ed. pr., cetera Lloyd-Jones 550 suppl.
 ed. pr. ὄνος Barrett, Ha. et al.: ὀλοσ P 551 ed. pr. post γετα dicolon non habet P
 552 ed. pr.: ουδετις P

(Γε.) τί γάρ;
 τεθύκαμεν ἄρτι καὶ παρασκευάζομεν
 ἄριστον ὑμῖν. 555

(Σω.) ἐνθάδ' ἡ μήτηρ;

(Γε.) πάλαι.

(Σω.) ὁ πατήρ δέ;

(Γε.) προσδοκῶμεν· ἀ[λ]λὰ πάραγε σύ.

(Σω.) μικρὸν διαδραμών <γ>. ἐνθαδὶ τρ[ό]πον τινὰ
 γέγον' οὐκ ἄκαιρος ἡ θυσία. παραλήψομαι
 τὸ μειράκιον τουτί, παρελθὼν ὡς ἔχω,
 καὶ τὸν θεράποντ' αὐτοῦ· κεκοινωνηκότες 560
 ἱερῶν γὰρ εἰς τὰ λοιπὰ χρησιμώτεροι
 ἡμῖν ἔσονται σύμμαχοι πρὸς τὸν γάμον.

(Γε.) τί φῆς; ἐπ' ἄριστόν τινας παραλαμβάνειν
 μέλλεις πορευθεῖς; ἔνεκ' ἐμοῦ τρισχίλιοι
 γένοιθ'. ἐγὼ μὲν γὰρ πάλαι τοῦτ' οἶδ', ὅτι 565
 οὐ γεύσομ' οὐδενός· πόθεν γάρ; συνάγετε
 πάντας. καλὸν γὰρ τεθύκαθ' ἱερεῖον, πάνν
 ἄξιον ἰδεῖν τιν'. ἀλλὰ γύναια ταῦτά μοι,
 ἔχει γὰρ ἀστεύως, μεταδοίη γ' ἄν τις;
 οὐδ' ἄν, μὰ τὴν Δῆμητρ', ἀλὸς πικροῦ. 570

(Σω.) καλῶς

ἔσται, Γέτα, τὸ τήμερον. μαντεύσομαι
 τοῦτ' αὐτός, ὦ Πάν. ἀλλὰ μὴν προσεύξομαι
 ἀεὶ παριών σοι καὶ φιλανθρωπεύσομαι.

ΣΙΜΙΧΗ

ὦ δυστυχής, ὦ δυστυχής, ὦ δυστυχής.

(Γε.) ἅπαγ' εἰς τὸ βάραθρον· τοῦ γέροντός τις γυνή 575
 προελήλυθεν.

(Σιμ.) τί πείσομαι; τὸν γὰρ κάδον
 ἐκ τοῦ φρέατος βουλομένη τοῦ δεσπότου
 εἶ πως δυναίμην ἐξελεῖν αὐτὴ λάθρα,
 ἀνῆψα τὴν δίκηλλαν ἀσθενεῖ τινι
 καλωδίῳ σαπρῷ, διερράγη τέ μοι 580

574 De formula loquendi ὦ δυστυχής ἀνὴρ (Choeroboscus, in *Theodos.* i. 175) Hilgard, qui aut hunc versum aut v. 919 citavisse videtur. Vide comm.

557 γ' add. Stoessl et al. dist. Thierfelder 558 θυσίαν P 561 χρησιμωτεροι P 568 versus suspectus 572 προσεύξομαι Winnington-Ingram et al.: -χομαι P 574 σιμικη γραυσ in marg. sinist. P, solita orthographia; vid. comm. p. 126. 577 βουλομένη plerique: -νου P 579 ἀνῆψα P² (Lond.): ἐνῆψα P¹

- τοῦτ' ἐνθὺς—
 (Γε.) ὀρθῶς.
 (Σιμ.) ἐνσέσεικά τ' ἀθλία
 καὶ τὴν δίκηλλαν εἰς τὸ φρέαρ μετὰ τοῦ κάδου.
 (Γε.) ῥῖψαι τὸ λοιπόν σοι σεαυτὴν ἔστ' ἔτι.
 (Σιμ.) ὁ δ' ἀπὸ τύχης κόπρον τιν' ἔνδον κειμένην
 μέλλων μεταφέρειν περιτρέχων ταύτην πάλαι 585
 ζητεῖ βοᾷ τε, καὶ ψοφεῖ γε τὴν θύραν.
 Γε. φεῦγ', ὦ πονηρά, φεῦγ'—ἀποκτενεῖ σε—γραῦ·
 μᾶλλον δ' ἀμύνου.
 Κν. ποῦστιν ἡ τοιχωρύχος;
 (Σιμ.) ἄκουσα, δέσποτ', ἐνέβαλον.
 (Κν.) βάδιζε δὴ
 εἴσω. 590
 (Σιμ.) τί ποιεῖν δ', εἰπέ μοι, μέλλεις;
 (Κν.) ἐγώ;
 δήσας καθιμήσω σε.
 (Σιμ.) μὴ δῆτ', ὦ τάλαν.
 (Γε.) ταῦτῳ γε τούτῳ σχοινίῳ νῆ τοὺς θεοὺς
 κράτιστον, εἴπερ ἔστι παντελῶς σαπρὸν.
 (Σιμ.) τὸν Δᾶον ἐκ τῶν γειτόνων ἐγὼ [καλ]ῶ.
 (Κν.) Δᾶον καλεῖς, ἀνόσι' ἀνειρηκνῖα [γραῦ;
 οὐ σοὶ λέγω; θάπτον βάδιζ' εἴσω. [τάλας 595
 ἐγώ, τάλας ἐρημίας τῆς νῦν, [τάλας
 ὥς οὐδὲ εἷς. καταβήσομ' εἰς τὸ φρέαρ· τί γὰρ
 ἔτ' ἔστιν ἄλλ';
 (Γε.) ἡμεῖς ποριοῦ[μεν ἀρπάγην
 καὶ σχοινίον. 600
 (Κν.) κακὸν κάκ[ιστά σ' οἱ θεοὶ
 ἅπαντες ἀπολέσειαν εἴ τί μ[οι] λαλεῖς.
 (Γε.) καὶ μάλα δικ[αίως. εἰς]πεπήδηκεν πάλιν.
 ὦ τρισκακοδα[ίμων οὖ]τος· οἶον ζῆῖ βίον.
 τοῦτ' ἔστιν εἰλικρ[ινῶς] γεωργὸς Ἀττικὸς·

581 (Γε.) ed. pr.: nec sub versu paragraphum habet P, nec post ὀρθῶς dicolon; post ἐνθὺς dicolon incertius 584 ὁ δ' plerique: οἱδ' P 585 ed. pr.: μελλοντων P 592-3 Getae trib. Webster: post τάλαν 591 aut deest dicolon aut evanuit 593 ἐστὶ plerique: -τιν P 594 ed. pr.:]ω: (vix]ωι) P 595 ἀνειρηκνῖα plerique: ἀνηρεικνῖα P γραῦ Treweek, Webster 596-7 Winnington-Ingram 597 τησ ante ἐρημιασ P: deleverat ed. pr.) 598 Ha. 599 ἐτ' Ha.: εἰτ'—ἄλλο: P suppl. Shipp et al. 600 Gallavotti, Page 601 Fraenkel 602 (Γε.) κ.μ.δ. plerique (601 ἅπαντες) δικ[αίως ed. pr., εἰς]-plerique 603-5 ed. pr.

πέτραις μαχόμε[εν]ος θύμα φερούσαις καὶ σφάκον 605
 ὀδύναις ἐπίστα[τ', ο] ὕδεν ἀγαθὸν λαμβάνων.
 ἀλλ' ὁ τρόφιμος [γ]ὰρ οὐτοσὶ προσέρχεται
 ἄγων μὲθ' υ[ἱ]ὸς τοῦ ἐπικλήτους. ἐργάται
 ἐκ τοῦ τόπου τ[ιν]ές εἰσιν· ὦ τῆς ἀτοπίας.
 οὗτος τί τούτους δεῦρ' ἄγει νῦν; ἢ πόθεν 610
 γεγονὼς συνήθης;

Σω. οὐκ ἂν ἐπιτρέψαιμί σοι 615
 ἄλλως ποῆσαι. "πάντ' ἔχομεν"· ὦ Ἡράκλεις,
 τοῦτ' δ' ἀπαρνέϊται τίς ἀνθρώπων ὅλως,
 ἐλθεῖν ἐπ' ἄριστον συνήθους τεθυκότος;
 εἰμὶ γάρ, ἀκριβῶς ἴσθι, σοὶ πάλαι φίλος,
 πρὶν ἰδεῖν. λαβὼν ταῦτ' εἰσένεγκε, Δᾶε, σύ,
 εἴθ' ἦκε.

Γο. μηδ' αὖ μόνην τὴν μητέρα
 οἴκοι καταλείπων, ἀλλ' ἐκείνης ἐπιμελοῦ
 ὣν ἂν δέχεται· ταχὺ δὲ καὶ γὼ παρέσομαι.

ΧΟΡΟΥ

Σιμ. τίς ἂν βοηθήσειεν; ὦ τάλαιν' ἐγώ. 620
 τίς ἂν βοηθήσειεν;

Σικ. Ἡράκλεις ἀναξ.
 ἐάσαθ' ἡμᾶς, πρὸς θεῶν καὶ δαιμόνων,
 σποῖναι, ποῆσαι, λούσθαι, τί πετε,
 οἰμώζετ'. ὦ τῆς οἰκίας τῆς ἐκτόπου.
 (Σικ.) ὁ δεσπότης ἐν τῷ φρέατι. 625

Σικ. πῶς;
 (Σικ.) ὅπως;
 ἵνα τὴν δίκηλλαν ἐξέλοι καὶ τὸν κάδον
 κατέβαινε κᾶτ' ὦλισθ' ἄνωθεν, ὥστε καὶ
 πέπτωκεν.

(Σικ.) οὐ γὰρ ὁ χαλεπὸς γέρων; σφόδρα
 οὗτος καλὰ γ' ἐπόησε, νῆ τὸν οὐρανόν.
 ὦ φιλτάτη γραῦ, νῦν σὸν ἔργον ἐστί. 630

(Σικ.) πῶς;

605 σκαφῶ P 606 ἐπίστα[τ'] Turner et al. 607-9 ed. pr. 610 ἀγεινυν P 611 γονωσ P
 612 dist. Ha. (Γο.) πάντ' ἔχομεν. (Σω.) ὦ Ἡ. Webster) 616 εἶδεν P. rest. Gallavotti:
 ταυταδ' εἰσενεγκεδέσθαι P 620 σιμκη in mg. sinist. P 624 dicolon post ἐκτόπου non
 habet P 627 κατωλισθ' P 628 post γέρων dist. Sandbach et al. σφοδραῖ P

- (Σικ.) ὄλμον τιν' ἢ λίθον τιν' ἢ τοιοῦτό τι
ἄνωθεν ἔνσειπον λαβοῦσα.
- (Σιμ.) φίλτατε,
κατάβα.
- (Σικ.) Πόσειδον, ἵνα τὸ τοῦ λόγου πάθω,
ἐν τῷ φρέατι κυνὶ μάχωμαι; μηδαμῶς.
- (Σιμ.) ὦ Γοργία, ποῦ γῆς ποτ' εἶ;
(Γο.) ποῦ γῆς ἐγώ;
τί ἐστι, Σιμίχη;
- (Σιμ.) τί γάρ; πάλιν λέγω,
ὁ δεσπότης ἐν τῷ φρέατι.
- Γο. Σώστρατε,
ἔξελθε δεῦρ'. ἡγοῦ, βάδιζ' εἴσω ταχύ.
- Σικ. εἰσὶν θεοί, μὰ τὸν Διόνυσον· οὐ δίδως
λεβήτιον θύουσιν, ιεροσύλε σύ,
ἀλλὰ φθονεῖς; ἔκπιθι τὸ φρέαρ εἰσπεσών,
ἵνα μηδ' ὕδατος ἔχης μεταδοῦναι μηδενί.
νυ]γὶ μὲν αἱ Νύμφαι τετιμωρημένα
εἴσ' α]ὐτὸν ὑπὲρ ἐμοῦ δικαίως. οὐδὲ εἰς
μά]γειρον ἀδικήσας ἀθῶος διέφυγεν.
ἱερο]πρεπῆς πῶς ἐστὶν ἡμῶν ἡ τέχνη·
ἀλλ' εἰ]ς τραπεζοποιὸν ὅτι βούλει πόει.
ἀλλ' ἀ]ρα μὴ τέθηκε; πάππαν φίλτατον
κλαί]ονσ' ἀποιμώζει τις. οὐδὲν τοῦτο γὰρ
· · · · ·
†δηλοιοθικα[†]
οὕτως ἀνιμήσ[ουσιν· ὦ καλῆς θέας.
τὴν ὄψιν αὐτοῦ τῆ[α γὰρ ἐκ τούτων, τίνα
οἶεσθ' ἔσεσθαι, πρὸς θεῶν, βεβ[ρεγ]μένον,

634 Cf. Zenob. iii.45 (*Paroemiographi Graeci* i.68 Leutsch-Schneidewin), Greg. Cypri. (cod. Mosq.) iii.16 (ibid. ii.111) cum adnotationibus editorum.
644 (οὐδὲ εἰς . . .)-646 cit. Athenaeus 9.383 f: frg. 118

633 (Σικ.) ed. pr. καταβαῖποσίδον sine paragrapho P, item λογ ex του, ut vid. 634 post μάχωμαι dicolon del. P² ut vid. 635 γῆς ποτ' εἶ; (Γο.) ed. pr.: τισποτεῖ: (fort. ποτ' εἰ:) P; paragr. sub versu ποῦ γῆς ἐγώ; ed. pr.: πουποτ'εμμηγησεω P 636 Σιμίχη Marzullo et al.: σιμκη P, ut solet. 638 verba ἡγοῦ . . . ταχύ Gorgiae continuant Diano, Kassel, Ritchie, et al. (ἐξελθεδευρ':—ταχυ:) 639 διονυσον P 641 εἰσπεσών Arnott: εκ- P 642-4 ed. pr. 645 ἀθῶος Ath.: αθωωσ P 647 Webster 648 ἀλλ' Peek et al., ἀ]ρα ed. pr. παπαν P 649 κλαί]ονσ' (vel κλάουσ') Lond., Roberts 650-3 summo folio absisso lacunam quattuor versuum indicavit ed. pr. 654 fort. δηλον ὅτι καθ[(ed. pr.) vel δηλοιοσι, κᾶθ[†] 655-6 suppl. exempli gratia Ha. (656 τῆ[Barrett, sed vestigia incertiora) 657 ἐσεσθε P βεβ[ρεγ]μένον Barrett

- τρέμοντος; ἀστείαν ἐγὼ μὲν. ἥδ' ἐξωσ
ἴδοιμ' ἄν, ἄνδρες, νῆ τὸν Ἀπόλλω τουτονί.
ὑμεῖς δ' ὑπὲρ τούτων, γυναῖκες, σπένδετε, 660
εὖχεσθε τὸν γέροντα σωθῆναι κακῶς,
ἀνάπηρον ὄντα, χωλόν· οὕτω γίνεται
ἀλυπότατος γὰρ τῷδε γείτων τ[ῶ] θεῶ
καὶ τοῖς αἰεὶ θύουσιν. ἐπιμελὲς δέ μοι
τοῦτ' ἐστίν, ἂν τις ἄρα μισθώσῃτ' ἐμέ. 665
(Σω.) ἄνδρες, μὰ τὴν Δῆμητρα, μὰ τὸν Ἀσκληπιόν,
μὰ τοὺς θεούς, οὐπώποτ' ἐν τῷμῳ βίω
εὐκαιρότερον ἄνθρωπον ἀποπεπνιγμένον
ἑώρακα μικροῦ· τῆς γλυκείας διατριβῆς.
ὁ Γοργίας γάρ, ὡς τάχιστ' εἰσῆλθομεν, 670
εὐθύς κατεπήδησ' εἰς τὸ φρέαρ, ἐγὼ δέ καὶ
ἡ παῖς ἄνωθεν οὐδὲν ἐποοῦμεν· τί γὰρ
ἐμέλλομεν; πλὴν ἡ μὲν αὐτῆς τὰς τρίχας
ἔτιλλ', ἔκλα', ἔτυπτε τὸ στήθος σφόδρα·
ἐγὼ δ' ὁ χρυσοῦς, ὡσπερεὶ νῆ τοὺς θεούς, 675
τροφὸς παρεστώς, ἐδεόμην γε μὴ ποεῖν
ταῦθ', ἱκέτευον ἐμβλέπων ἀγάλματι
οὐ τῷ τυχόντι. τοῦ δὲ πεπληγμένου κάτω
ἔμελεν ἔλαττον ἢ τινός μοι, πλὴν αἰεὶ
ἔλκειν ἐκείνον, τοῦτ' ἐνώχλει μοι σφόδρα· 680
μικροῦ γε νῆ Δί' αὐτὸν εἰσαπολώλεκα.
τὸ σχοινίον γάρ, ἐμβλέπων τῇ παρθενῳ,
ἀφήκ' ἴσως τρίς. ἀλλ' ὁ Γοργίας Ἄτλας
ἦν οὐχ ὁ τυχών· ἀντειχε καὶ μόλις ποτὲ
ἀνενήνοχ' αὐτόν. ὡς ἐκεῖνος ἐξέβη, 685
δεῦρ' ἐξελήλυθ'. οὐ γὰρ ἐδυνάμην ἔ[τ]ι
κατέχειν ἐμαυτόν, ἀλλὰ μικροῦ [τὴν κόρην
ἐφίλουν προσιών· οὕτω σφόδρ' ἐ[ν]θεαστικῶς
ἐρῶ. παρασκευάζομαι δὴ—τὴν θ[ύ]ραν
ψοφοῦσιν. ὦ Ζεῦ σῶτερ, ἐκτόπου θ[έ]ας. 690

677 ἀγάλματι: huc respicit fortasse grammaticus ap. Bekker, *Anecd.* 82.9ff (frg. 126); cf. 159.

658 dist. Barrett 661 εὖχεσθαι P 663 ἀλύποτατος plerique: ἀλλ'υποτατος P τ[ῶ] θεῶ Ha., Roberts et al. 664 καιτουσ P 668 αποπεπνιγμενον P 669 εωρακα P 678 τει ed. pr.: το P 679 ἐμελεν ed. pr.: ἐμελλον P 680 ενοχλι P 683 ἴσωτρισ P 684 αντειχκαμολισ P 687 ed. pr. 688 προσιον P suppl. Turner et al. 689-90 ed. pr.

- Γο. βούλει τι, Κνήμων; εἰπέ μοι.
(Κν.) τί [βούλομαι;
φαύλως ἔχω.
(Γο.) θάρρει.
(Κν.) τεθάρ[ρηκ'· οὐκέτι
ὑμῖν ἐνοχλήσει τὸν ἐπίλοιπον γὰρ χρόνον
Κνήμων.
(Γο.) τοιοῦτόν ἐστ' ἐρημία κ[ακόν.
ὁρᾷς; ἀκαρῆς νῦν παραπόλῳλας ἀλριτίως. 695
τηρούμενον δὴ τηλικούτον τῷ βίῳ
ἤδη καταζῆν δεῖ.
(Κν.) χαλεπῶς μέν, οἶδ' ὅτι,
ἔχω. κάλεσον δέ, Γοργία, τὴν μητέρα.
(Γο.) ὥς ἐνι μάλιστα. τὰ κακὰ παιδεύειν μόνα
ἐπίσταθ' ἡμᾶς, ὥς ἔοικε. 700
(Κν.) θυγίτριον,
βούλει μ' ἀναστήσαι λαβοῦσα;
Σω. μακάριε
ἄνθρωπε.
(Κν.) τί παρέστηκας ἐνταῦθ', ἄθλι[ε;
· · · · · 703-7
]εσοισ ἐβουλόμην
Μυρ]ρίνη καὶ Γοργία,
ε.[]ον προειλόμην 710
οὐχὶ σω[. . . .]. οὐδ' ἂν εἰς δύναιτό με
τοῦτο με[τα]πεῖσαι τις ὑμῶν, ἀλλὰ συγχωρήσετε.
ἐν δ' ἴσω[ς] ἡμαρτον, ὅστις τῶν ἀπάντων ψόμην

691 βούλει . . . μοι cit. Choerobosc., in *Theodos.* ii.330.6 Hilgard, idem iterum ii.175.25: frg. 677

695 cit. *El. Gen.* (Miller, *Mél.* p. 18) = *El. Magn.* 45.23; eadem *El. Gud.* p. 62.22 de Stefani: frg. 686 a

703-7 huc fortasse pertinet versus sine fabulae nomine citatus a Stobaeo, *Ecl.* 4.53.5: ἦτοι γ' ἀποθηήσκειν ὅττω ζῆν μὴ πάρεσθ' ὡς βούλεται trsg. 647 : confer Dyscoli verba apud Liban., *Decl.* 26.30: εἰ οὖν δεῖ με λυπούμενον ζῆν, μὴ ζῆν μοι βέλτιον.

691 Szemerényi 692 τεθάρ[ρηκ' Barrett, οὐκέτι ed. pr. 693 γὰρ Mette et al. χρόνον ed. pr. 694 ἐστ' plerique: *εστιν* P suppl. ed. pr. 695 νῦν om. Etymologica 699 (Γο.) Gallavotti (698 paragr. sub versu et fort. ad fin. dicolon habet P) *παιδεύειν* P 700 (Κν.) Gallavotti: nec paragraphum nec dicolon habet P 702 fin. suppl. ed. pr., sed lectio incertior 703-7 summo folio deperdito lacunam statuit ed. pr. 708 fort. μ]έσσις (ed. pr.) 709 ed. pr. 710 εἰ, ερ[vel sim. 711 οὐχ' ἴσω[P: fort. οὐχὶ σωθ[ῆναι (ed. pr.), δ]ί[κ[α]ι[ο]ν (Quincey), sed vestigia imprimis incerta 713 ὅστις Winnington-Ingram; *οτι* P *ωμην* P

αὐτὸς αὐ[τά]ρκης τις εἶναι καὶ δεήσεσθ' οὐδενός.
 νῦν δ' [ί]δὼν ὅξειαν οὔσαν ἄσκοπόν τε τοῦ βίου 715
 τὴν τε[λ]ευτήν, εἶρον οὐκ εὔ τοῦτο γινώσκων τότε.
 δεῖ γὰρ [εἶ]ναι καὶ παρεῖναι τὸν ἐπικουρήσοντ' αἰεί.
 ἀλλὰ μὰ τὸν Ἥφαιστον—οὕτω σφόδρα διεφθάρμην ἐγὼ
 τοὺς βίους ὁρῶν ἐκάστους, τοὺς λογισμοὺς ὃν τρόπον
 πρὸς τὸ κερδαίνειν ἔχουσιν—οὐδέν' εὖνουν ὥόμην 720
 ἕτερον ἐτέρῳ τῶν ἀπάντων ἂν γενέσθαι· τοῦτο δὴ
 ἐμποδὼν ἦν μοι. μόλις δὲ πείραν εἰς δέδωκε νῦν
 Γοργίας, ἔργον ποιήσας ἀνδρὸς εὐγενεστάτου.
 τὸν γὰρ οὐκ ἑῶντά τ' αὐτὸν προσιέναι τήμῃ θύρα,
 οὐ βοηθήσαντά τ' αὐτῷ πώποτ' εἰς οὐδὲν μέρος, 725
 οὐ προσειπόντ', οὐ λαλήσανθ' ἡδέως, σέσωχ' ὅμως·
 ὅπερ ἂν ἄλλος, καὶ δικαίως, "οὐκ ἔῃς με προσιέναι,
 οὐ προσέρχομ'· οὐδὲν ἡμῖν γέγονας αὐτὸς χρήσιμος,
 οὐδ' ἐγὼ σοι νῦν." τί δ' ἐστί, μειράκιον; ἐάν <τ' > ἐγὼ
 ἀποθάνω νῦν—οἴομαι δέ, καὶ κακῶς ἴσως ἔχω— 730
 ἂν τε περιῶ που, ποοῦμαί σ' ὑόν, ἃ τ' ἔχων τυγχάνω
 πάντα σαντοῦ νόμισον εἶναι. τήνδε σοι παρεγγυῶ,
 ἄνδρα <τ' > αὐτῇ πόρισον· εἰ γὰρ καὶ σφόδρ' ὑγιαίνοιμ' ἐγώ,
 αὐτὸς οὐ δυνησομ' εὑρεῖν· οὐ γὰρ ἀρέσει μοί ποτε
 οὐδὲ εἰς. ἀλλ' ἐμέ μέν, <ἂν ζῶ,> ζῆν ἑἴθ' ὥς βούλομαι· 735
 τᾶλλα πρᾶττ' αὐτὸς παραλαβών· νοῦν ἔχεις σὺν τοῖς θεοῖς,
 κηδεμών <τ' > εἰ τῆς ἀδελφῆς, εἰκότως· τοῦ κτήματος
 ἐπιδίδου <σὺ > προῖκα τοῦμοῦ διαμετρήσας ἡμῖν,
 τ[ό] δ' ἕτερον λαβὼν διοίκει κάμῃ καὶ τὴν μητέρα.
 ἀλλὰ κα]τάκλινόν με, θύγατερ· τῶν ἀναγκαίων λέγειν 740
 πλείον'] οὐκ ἀνδρὸς νομίζω, πλὴν ἐκεῖνό γ' ἴσθι, παῖ·
 περὶ ἐ]μοῦ γὰρ βούλομ' εἰπεῖν ὀλίγα σοι καὶ τοῦ τρόπου.
 εἰ τοιοῦτ']οι πάντες ἦσαν, οὔτε τὰ δικαστήρια

714 δεησεθ' P 715 [ί]δων plerique ἄσκοπον ed. pr.: ασκαπτον P 716 ed. pr.: ουκευτο
 P 717 plerique: καπαρειναι P 718 ed. pr.: σφοδραεφθαρμην P 722 εἰς δέδωκε
 plerique: εισδ- P 724 ἐῶντά τ' Gallavotti, Ha., Page: εωντ' P τήμῃ Maas: τη P
 725 βοηθήσαντά τ' ed. pr.: βοηθησαντ' P 727 Dale et al.: αλλωσ P 728 χρησμοσ P
 729 post νῦν dist. Dale, Lloyd-Jones et al. μειράκιον; ἐάν τ' plerique: μειρακιον
 δ'εαν P 730 ισωσ P²: οιον P¹ 731 που, ποοῦμαι Diano: τουμαι P τ'εχεον (vix χ'εχεον)
 P 732 σοι ed. pr.: συ P 733 τ' add. Ha. ὑγιαίνοιμ' Kraus, Lond.: υπαινειν P
 735 ουδ'εἰσ P ἂν ζῶ add. Zuntz ('fort. ἦν ζῶ' Ha.) 736 τᾶλλα πρᾶττ' ed. pr.:
 ταδ'αλλαπρατ' P 737 τ' add. ed. pr. 738 σὺ add. Lloyd-Jones πρυκα P 739 τ[.]δ'
 potius quam τ[.]θ' P (Turner) 740 ἀλλὰ Fraenkel τῶν ἀναγκαίων Ha. (Jean Martin):
 τωνδ'αν- P 741 suppl. Kraus et al. (πλείον ed. pr.) ἐκεῖνό γ'ἴσθι ed. pr.: εκεινοσιθι P
 742-3 suppl. Shipp et al. 742 ὀλίγα σοι ed. pr.: σοιολιγα P

- ἦν ἄν, ο]ῦθ' αὐτοὺς ἀπῆγον εἰς τὰ δεσμωτήρια,
οὔτε π]όλεμος ἦν, ἔχων δ' ἄν μέτρι' ἑκαστος ἡγάπα. 745
ἄ[λ]λ' ἴσως ταῦτ' ἔστ' ἄρεστά μάλλον· οὕτω πράττετε.
ἐκποδῶν ὑμῖν <ὁ> χαλεπὸς δύσκολός τ' ἔσται γέρων.
Γο. ἀλλὰ δέχομαι ταῦτα πάντα. δεῖ δὲ μετὰ σοῦ νυμφίον
ὥς τάχισθ' εὑρεῖν <τιν'> ἡμᾶς τῇ κόρῃ, σοὶ συνδοκοῦν.
Κν. οὗτος, εἴρηχ' ὅσ' ἐφρόνουν σοι· μὴ ἵνόχλει, πρὸς τῶν θεῶν. 750
Γο. βούλεται γὰρ ἐντυχεῖν σοι—
(Κν.) μηδαμῶς, πρὸς τῶν θεῶν.
(Γο.) τὴν κόρην αἰτῶν τις <οὗτος>—
(Κν.) οὐδὲ ἐν ἔτι μοι μέλει.
(Γο.) ὁ <σε> συνεκώσας.
(Κν.) ὁ ποῖος;
(Γο.) οὐτοσί· πρόελθε σύ.
(Κν.) ἐπικέκαυται μέν· γεωργός ἐστι;
(Σω.) καὶ μάλ', ὦ πάτερ.
(Κν.) οὐ τρυφῶν οὐδ' οἶος ἄργος περιπατεῖν τὴν ἡμέραν; 755
[.] . . . εἶπεν . . .
† . . .] . δίδου· πόει τοῦ[τ'
εἴσκ]υκλεῖτ' εἴσω με.
(Γο.) καὶ . [
ἐπιμ]ελοῦ τούτου. τὸ λο[ιπὸν ἐστὶν ἡμῖν ἐγγυᾶν
τὴν] ἀδελφήν. 760
(Σω.) ἐπανα[9-11] . . . [
οὐ[δ]ἐν ὁ πατὴρ ἀντερεῖ [μοι.
(Γο.) τοιγαρ]οῦν ἔγωγέ σ[ο]ι
ἐγγυῶ, δίδωμι, πάντων [τὴν κόρην]ν ἐναντίον

744 ed. pr.:]ν' αυτοσ P, ἀνηγον ut vid. P¹ 745 ed. pr.: δ' ante ἦν del. P² 746 post μάλλον dist. Diano, Sydn. et al. 747 ed. pr. 748 [Γοργί] in marg. sinist. P (Turner) 749 ed. pr. 750 θεων[, 751 θεων sine dicolo P; personarum notas huc pertinere agnovit Stoessl (Κν. μηδαμῶς . . . Γο. τὴν κόρην ed. pr. et al.) 752 οὗτος add. Ha. οὐδὲ ἐν ed. pr.: οὐδεν P 753 σε add. et οὐτοσί . . . σύ totum Gorgiae dedit ed. pr. (οἱ τοιοῦτοι: προελθεσιν:); hinc usque ad v. 761 partium distributio incertior 754 (Κν.) ἐπικέκαυται . . . ed. pr., (Σω.) καὶ . . . πάτερ Ha. (ἐπιμ- — ἐστι:—πατερ:) 755 (Κν.) Lloyd-Jones et al.: ima margine folii ad init. versus abscissa nulla exstant paragraphi vestigia; ad fin. ἡμεραν[756] . . . γένος ψ.[, vel. fort.]. εἰεν ὅς τᾱ[,] . . . ἐνός τᾱ[P: alii alia legunt. 757 fort. προ]δίδου πόει <τε> του[τ (Barrett); sed ab initio versus aliquid deesse potest, sicut infra v. 763 758 εἴσκ]υκλεῖτ' plerique (Γο.) ed. pr. (με:) fort. καὶ ὅ[η (Barrett) 759 ἐπιμ]ελοῦ, τὸ λο[ιπὸν ed. pr.; cetera ex. gr. suppl. Diano; Gorgiae contin. Ha. (τουτου:) 760 τὴν] ed. pr. (Σω.) Lond. et al. (ἀδελφην:); 761 μοι ed. pr. (Γο.) Lond. et al. (ὑ[δ]ἐν) τοιγαρ]οῦν Quincey 762 Quincey

<ὥστ' > ἐνεγκεῖν ὅσα δίκαιόν ἐστι πλ[ή]ρη, Σώστρατε.
 οὐ πεπλασμένῳ γὰρ ἦθι πρὸς τὸ πρᾶγμ' ἐλήλυθ[ας],
 ἀλλ' ἀπλῶς, καὶ πάντα ποιεῖν ἡξίωσας τοῦ γάμου 765
 ἔνεκα· τρυφερὸς ὢν δίκελλαν ἔλαβες, ἔσκαψας, πονεῖν
 ἠθέλησας. ἐν δὲ τούτῳ τῷ μέρει μάλιστ' ἀνὴρ
 δείκνυτ', ἐξισοῦν ἑαυτὸν ὅστις ὑπομένει τινὶ
 εὐπορῶν πένητι· καὶ γὰρ μεταβολὰς οὗτος τύχ[ης]
 ἐγκρατῶς οἶσει. δέδωκας πείραν ἱκανὴν τοῦ τρόπ[ου]· 770
 διαμένοις μόνον τοιοῦτος.

(Σω.) πολὺ μὲν οὖν κρείττω[ν] ἔτι.
 ἀλλ' ἐπαινεῖν αὐτόν ἐστι φορτικόν <τι> πρᾶγμ' ἴσως.
 εἰς καλὸν δ' ὁρῶ παρόντα τὸν πατέρα.

(Γο.) Καλλιπιδ[ης]
 ἐστὶ σοῦ πατήρ;

(Σω.) πάνυ μὲν οὖν.

(Γο.) νῆ Δία, πλούσιός γ['] ἀνὴρ,
 <καὶ> δικαίως <γ', ὦν> γεωργὸς ἄμαχος. 775

ΚΑΛΛΙΠΙΔΗΣ

ἀπολέλειμμ' ἴσως.
 καταβεβρωκότες γὰρ ἤδη τὸ πρόβατον φροῦδοι πάλαι
 εἰσὶν εἰς ἀγρόν.

Γο. Πόσειδον, ὄξυπείνως πως ἔχει.
 αὐτίκ' αὐτῷ ταῦτ' ἐροῦμεν;

(Σω.) πρῶτον ἀριστησάτω·
 πρῶτερος ἔσται.

(Καλλ.) τί τοῦτο, Σώστρατ'; ἡριστήκατε;

(Σω.) ἀλλὰ καὶ σοὶ παραλέλειπται· πάραγε. 780

(Καλλ.) τοῦτο δὴ ποῶ.

Γο. εἰσιῶν οὕτω λαλήσεις, εἴ τι βούλει, τῷ πατρὶ
 κατὰ μόνας.

(Σω.) ἔνδον περιμενεῖς, οὐ γάρ;

778f Cf. Aelian., *Ep. Rust.* 15 καὶ ἐμπῶν καὶ κοινωνήσας σπονδῶν ἔση τι καὶ πρῶτερος.

763 versus vixdum sanatus. ὥστ' add. Ha. ὅσα ed. pr.: οσ P πλ[ή]ρη Barigazzi et al.,
 sed lectio imprimis dubia; potius fortasse π[ε]λ[ή]ρη legendum 766 dist. plerique:
 τρυφεροσων;—ἐλαβες· ἐσκαψας· P 768 ed. pr.: ἐξίσουν (ν ex σ) αἰαυτονοτισ P 769 ed.
 pr.: μεταβολησουτοστησινχ[P 771 ἐτι Bingen, Kassel 772 ἐστι Lond.: -τιν P τι
 add. ed. pr. 773 ed. pr.: τ'ορων, καλλιπιδ[P 774 suppl. plerique post πατήρ di-
 colon non habet P 775 init. rest. ed. pr.: δικαιοσγεωργος P ἀπολέλειμμ' plerique:
 απολειμ' P 777 ed. pr.: καταβεβρωκοτεδητοπροβατον P 779 πατεροσ P; post ἡριστήκατε
 dicolon non habet 780 παρελ- ut vid. P¹ ποῶ ed. pr.: ποησω P 781 οὔτω Fraenkel,
 λαλήσεις Ha.: αυτωλαλειετιβουλεισ P

- (Γο.) οὐκ ἐξέρχομ[αι
 εἰδοθεν.
 (Σω.) μικρὸν διαλιπὼν παρακαλῶ τοῖνυν <σ' > ἐγώ.

ΧΟΡΟΥ

- Σω. οὐχ ὡς ἐβουλόμην ἅπαντά μοι, πάτερ,
 οὐδ' ὡς προσεδόκων γίνεται παρὰ σοῦ. 785
 (Καλλ.) τί δέ
 οὐ συγκεχώρηχ'; ἥς ἐρᾷς σε λαμβάνειν
 καὶ βούλομαι καὶ φημι δεῖν.
 (Σω.) οὐ μοι δοκεῖς.
 (Καλλ.) νῆ τοὺς θεοὺς ἔγωγε, γυνώσκων ᾧ[τι
 νέφ γάμος βέβαιος οὗτος γίνετ[αι,
 ἐὰν δι' ἔρωτα τοῦτο συμπεισθῇ ποεῖν. 790
 (Σω.) ἔπειτ' ἐγὼ μὲν τὴν ἀδελφὴν λήψ[ομαι
 τὴν τοῦ νεανίσκου, νομίζων ἄ[ξιον
 ἡμῶν ἐκείνον; πῶς δὲ τοῦτο νῦν σὺ φῆς,
 οὐκ ἀντιδώσειν τὴν ἐμήν;
 (Καλλ.) αἰσχρὸν λέγει[ς.
 νύμφην γὰρ ἄμα καὶ νυμφίον πτωχοὺς λαβεῖν 795
 οὐ βούλομ', ἱκανὸν δ' ἐστὶν ἡμῖν θάτερον.
 (Σω.) περὶ χρημάτων λαλεῖς, ἀβεβαίον πράγματος.
 εἰ μὲν γὰρ οἶσθα ταῦτα παραμενοῦντά σοι
 εἰς πάντα τὸν χρόνον, φύλαττε, μηδενὶ
 τούτου μεταδιδούς· ὦν δὲ μὴ σὺ κύριος 800
 εἶ, μηδὲ σαυτοῦ, τῆς τύχης δὲ πάντ' ἔχεις,
 μή τι φθονοίης, ὦ πάτερ, τούτων τινί.
 αὐτὴ γὰρ ἄλλω, τυχὸν ἀναξίῳ τινί,
 ἀφελομένη σοῦ ταῦτα προσθήσει πάλιν.
 διόπερ ἐγὼ σέ φημι δεῖν₁ ὅσον χρόνον 805

797-812 cit. Stobaeus, *Ecl.* 3.16.14: frg. 116

782 ed. pr.: ἐξερχε[vel ἐξερχετ[P 783 ed. pr. 785-6 προσεδοκουν P¹ dist. Ha. 788 ἐγωγεῖν γινώσκων (vel -ετιγιν-) P¹; ἐγι del. et τοῦτο s.v. add. P² ὁ[τι plerique: ο[, α[, ε[P 790 τουτοσσυν- P ποεῖν ed. pr.: πονε[P, v e corr. ut vid. 791-3 suppl. ed. pr. 796 ed. pr.: εστινεατερον:ημιν P¹; θατερον P², θ s.v. addito 798 ο:σθασ P¹ παραμενοῦντα Stob.: περι- P 800 τουτου P: ἄλλω Stob. ὠνδεμηση P: αὐτός ὦν δὲ Stob. (ὦν δὲ M^d) 801 εἰ δὲ μὴ σεαυτοῦ Stob. (sic S M^d A¹: οὐ superascr. A²: εἰ μὴ δὲ σαυτοῦ Meineke) 802 μὴ τι Barigazzi, Page et al.: μητε P: τί ἂν Stob. 803 αὐτῇ P: αὐτῇ Stob. (correxerat Blaydes) 804 παρελομένη Stob. ταυταπροσθησει P (Gallavotti), vix cum Stobaeo πάντα προσθήσει; sed lacero folio lectio incertior

εἰ κύριος, χρῆσθαί σε γ₁ενναίως, πάτερ,
αὐτόν, ἐπικουρεῖν₁ πᾶσιν, εὐπόρους₁ ποεῖν
ὡ₁ς ἂν δύνῃ₁ πλείστου₁ς διὰ σαντοῦ. τοῦτο γ₁ὰρ
ἀθάνατόν₁ ἐστι₁, κἂν ποτε πταίσας τύχῃ₁ς,
ἐκεῖθεν ἔσται τ₁αὐτὸ το₁υτό σοι πάλιν. 810

πολλῶ δὲ κρεῖττόν ἐστιν ἐμφανῆς φίλος
ἢ πλούτος ἀφανής, ὃν σὺ κατορύξας ἔχεις.
Καλλ. οἶσθ' οἷόν ἐστι, Σώστραθ'· ἂ συνελεξάμην
οὐ συγκατορύξω ταῦτ' ἐμαυτῶ· πῶς γὰρ ἂν;
σὰ δ' ἐστί. βούλει περιποήσασθαί τινα 815
φίλον; δοκιμάσας πρᾶττε τοῦτ' ἀγαθῇ τύχῃ.
τί μοι λέγεις γνώμας; βάδιζε, <νοῦν ἔχεις>
δίδου, μεταδίδου. συμπέπεισμαι πάντα σοι.

(Σω.) ἐκῶν;
(Καλλ.) ἐκῶν, εὖ ἴσθι· μηδὲν τοῦτό σε
ταραπτέτω. 820

(Σω.) τὸν Γοργίαν τοίνυν καλῶ.
Γο. ἐπακήκο' ὑμῶν ἐξιῶν πρὸς τῇ θύρᾳ
ἅπαντας οὐς εἰρήκατ' ἐξ ἀρχῆς λόγους.
τί οὖν; ἐγὼ <σε>, Σώστρατ', εἶναι μὲν φίλον
ὑπολαμβάνω σπουδαῖον ἀγαπῶ τ' ἐκτόπως.
μείζω δ' ἐμαυτοῦ πράγματ' οὔτε βούλομαι 825
οὔτ' ἂν δυναίμην, μὰ Δία, βουληθεὶς φέρειν.

(Σω.) οὐκ οἶδ' ὅ τι λέγεις.
(Γο.) τὴν ἀδελφὴν τὴν ἐμὴν
δίδωμί σοι γυναῖκα· τὴν δὲ σὴν λαβεῖν
καλῶς ἔχει μοι.

(Σω.) πῶς καλῶς;
(Γο.) οὐχ ἡδύ μοι
εἶναι τρυφαίνειν ἄλλοτρίοις πόνοις δοκεῖ, 830
συλλεξάμενον δ' αὐτόν.

(Σω.) φλυαρεῖς, Γοργία.
οὐκ ἄξιον κρίνεις σεαυτὸν τοῦ γάμου;
(Γο.) ἐμαυτὸν εἶναι κέκρικ' ἐκείνης ἄξιον,

806 πατηρ P 809 αθανατον [5-6] P (scil. [εστιν]) πταίσας τύχης Stob.: incertum est an eadem habuerit P (πτοίμ.τυχη[vel sim. legunt plerique) 811 πολλω P: πολλῶν Stob. (correxerat Gesner) κρεῖττον Stob.: κριττων P, ei supra ι addito. 813 οἶον Mette: οἷος P 814 ed. pr.: ταυταυτ' P 817 rest. ex. gr. Ha.: ποριζεποριζβαδιζε P, ποριζ ante βαδιζε deleto 819 (Σω.) ἐκῶν; ed. pr.: διδου—σοι | ἐκων: εκωνεν- P 822 απαντασουειρ- P 823 ed. pr. 830 δοκεῖ plerique: δοκω P

- λαβεῖν δὲ πολλὰ μίκρ' ἔχοντ' οὐκ ἄξιον.
 Καλλ. νῆ τὸν Δία τὸν μέγιστον, εὐγενῶς γέ πως 835
 π[ερὶ]εργ]ος εἶ.
 (Γο.) πῶς;
 (Καλλ.) οὐκ ἔχων βούλει δοκεῖν
 ἔχειν.] ἐπειδὴ συμπεπεισμένον μ' ὄρᾱς—
 αὐτῷ δ] ἐ τούτῳ μ' ἀναπέπεικας διπλασίως—
 μὴ φεῦγ' <ἐτ' >] ὦν πένης <τις> ἀπόπληκτός θ' ἅμα
 ὅσ' ὁ γάμο]ς ὑποδείκνυσιν εἰς σωτηρίαν. 840
 (Γο.) νικᾷς· τ]ὸ λοιπὸν ἐστὶν ἡμῖν ἐγγυᾶν.
 (Καλλ.) ἀλλ' ἐγγυῶ παίδων ἐπ' ἀρότῳ γνησίων
 τὴν θυγατέρ' ἥδη, μειράκιόν, σοι, προῖκά τε
 δίδωμ' ἐπ' αὐτῇ τρία τάλαντ' .
 (Γο.) ἐγὼ δέ γε
 ἔχω τάλαντον προῖκα τῆς ἐτέρας. 845
 (Καλλ.) ἔχεις
 μηδ' αὖ σὺν λίαν;
 (Γο.) ἀλλ' ἔχω.
 (Καλλ.) τὸ δὲ χωρίον
 κέκτησ' ὅλον σύ, Γοργία. τὴν μητέρα
 ἥδη σὺ δεῦρο τὴν τ' ἀδελφὴν μετάγαγε
 πρὸς τὰς γυναικας τὰς παρ' ἡμῖν.
 (Γο.) ἀλλὰ χρῆ.
 (Σω.) τὴν νύκτα [ταύτην ἐνθάδ' εὐφρανόμεθα 850
 πάντες μέν]οντες· αὔριον δὲ το]ύς γάμους
 ποήσομεν. κ[αὶ τὸν] γέροντα, [Γορ]γία,
 κομίσατε δε[ῦρ]· ἔξει τὰ δ[έον]τ' ἐνταῦθ' ἴσω[ς
 μ]ᾶλλον παρ' ἡμῖν.
 (Γο.) οὐκ ἐθ[ελ]ήσει, Σώστρατε.
 (Σω.) σύμπεισον αὐτόν. 855
 (Γο.) ἂν δύνωμ[αι].
 (Σω.) δεῖ πότον

849 ἀλλὰ χρῆ: cf. Hesych. s.v. (I, p. 110 Latte): frg. 820

834 πολλὰ μίκρ' ed. pr.: μικραπολλα P 836-41 supplementa incertiora 836 Gallavotti
 837 ἔχειν ed. pr.: 5-6]επειδη P 838-40 sic ex. gr. Webster, nisi quod 838 αὐτῷ suppl.
 Post 838 τουτω P 839 5-6]ων P 841 νικᾷς ex. gr. Lloyd-Jones, τ]ὸ λοιπὸν ed.
 pr. ἐστὶν ἡμῖν plerique: ημινεστιν P (—σωτηριαν:—εγγυαν:) 846 (Καλλ.) ed. pr.: post
 ἔχω dicolon non habet P 850-1 exempli gratia suppletī 850 ταύτην ἐνθάδ' ed. pr.,
 εὐφρανόμεθα Ha. 851-5 ed. pr. 854 ἐθ[ελ]ησεισ P

ἡμῶν γενέσθαι, παππία, νυνὶ [κ]αλόν,
καὶ τῶν γυναικῶν παννυχίδα.

(Καλλ.) τούναντίον
πίοντ' ἐκείναι, παννυχιοῦμεν, οἷδ' ὅτι,
ἡμεῖς. παράγων δ' ὑμῖν ἐτοιμάσω τι τῶν
προὔργου.

860

Σω. πόει τοῦτ'. οὐδενὸς χρή πράγματος
τὸν εὖ φρονοῦνθ' ὅλως ἀπογνῶναί ποτε.
ἀλυστὰ γίνετ' ἐπιμελεία καὶ πόνω
ἅπαντ'. ἐγὼ τούτου παράδειγμα νῦν φέρω.
ἐν ἡμέρᾳ μιᾷ κατείργασμαι γάμον
<ὄν> οὐδ' ἂν εἰς ποτ' ᾤετ' ἀνθρώπων ὅλως.

865

Γο. προάγετε δὴ θάττον ποθ' ὑμεῖς.

Σω. δεῦτε δή·
μητέρα, δέχου ταύτας. ὁ Κνήμων δ' οὐδέπεω;
(Γο.) ὃς ἰκέτευεν ἐξαγαγεῖν τὴν γραῦν ἔτι,
ἵν' ἦ τελέως μόνος καθ' αὐτόν;

(Σω.) ὦ τρόπου
ἀμάχου.

870

(Γο.) τοιοῦτος.

(Σω.) ἀλλὰ πολλὰ χαιρέτω.
ἡμεῖς δ' ἴωμεν.

(Γο.) Σώστραθ', ὑπεραισχύνομαι
γυναιξίν ἐν ταύτῳ—

(Σω.) τίς ὁ λῆρος; οὐ πρόει;
οἰκέϊα ταῦτ' ἤδη νομίζειν πάντα δεῖ.

Σιμ. ἄπειμι, νῆ τὴν Ἄρτεμιν, καγώ. μόνος
ἐνταῦθα κατακείσει· τάλας σὺ τοῦ τρόπου.
πρὸς τὸν θεόν σε βουλομένων [τούτων] ἄγειν
ἀντεῖπας. ἔσται μέγα κακὸν πάλιν [τί σοι,
νῆ τῷ θεῷ, <καὶ> μεῖζον ἢ νῦν. εὖ πά[θους].

875

Γε. ἐγὼ προσελθὼν ὄψομαι δεῦρ' [ὥς ἔχω.

αὐλεῖ

860-3 οὐδενὸς . . . ἅπαντα cit. Stobaeus, *Ecl.* 3.29.45-46: frg. 119

856 παπια P νυνὶ [κ]αλόν plerique 860 χρή πράγματος Stob.: χρηματοσ P 861 φρονοῦνθ'
P: ποιοῦνθ' Stob., ubi ponoῦνθ' conl. Grotius 863 τούτου ed. pr.: τουτο P 865 ed.
pr. 866 προαγεθῇ P 867 μητέρα P 870 (Γο.) τοιοῦτος. (Σω.) ἀλλὰ . . . plerique
(αμαχου: τοιοντοσαλλα) 872 γυναιξί P 873 οἰκέϊα ed. pr.: οὐκ'εἰα P 874 σιμικρ' in
marg. sinist. P 875 ενταυθα et fort. ταλατοῦτου P 876 ed. pr. 877 μεγακον P suppl.
Page, Webster 878 καὶ add. Blake, Lloyd-Jones suppl. ed. pr. 879 suppl. Ha.
(ὥς ἔχει ed. pr.)

- τί μοι προσαυλεῖς, ἄθλι' οὗτος; οὐδέπω σχολή [μοι. 880
 Σιμ. πρὸς τὸν κακῶς ἔχοντα πέμπουσ' ἐνθαδὶ μ'. ἐπίσ[χες.
 καὶ παρακαθήσθω γ' εἰσιὼν αὐτῷ τις ἄλλος ὑμῶ[ν.
 ἐγὼ δ' ἀποστέλλουσα τροφίμην βούλομαι λαλή[σαι
 ταύτη, προσειπεῖν, ἀσπάσασθαι.
 (Γε.) νοῦν ἔχεις· βάδ[ιζε.
 τοῦτον δὲ θεραπεύσω τέως ἐγώ. πάλαι δ[έδοκται 885
 τ[οῦτο]ν λαβε[ῖν] τὸν καιρόν, ἀλλὰ διαπον[εῖν τι χρὴ νῦν.
]ξσει καὶ τῶν β[
 ο]ὔπω δυνησ[]ι. μάγειρε
 Σίκων, πρόελ[θε δ]εῦρὸ μ[ο]ῖ [σὺ θᾶττ]ον. ὦ Πόσειδον·
 οἶαν ἔχειν οἴμ[αι δι]ατριβήν. 890
 (Σικ.) σύ μ[ε κα]λεῖς;
 (Γε.) ἔγωγε.
 τιμωρίαν [βούλ]ει λαβεῖν ὦν ἀρτίως ἔπασχες;
 (Σικ.) ἐγὼ δ' ἔπασχ[ον ἀ]ρτίως; οὐ λαικάσει φλυαρῶν;
 (Γε.) ὁ δύσκολος [γέρ]ων καθεύδει μόνος.
 (Σικ.) ἔχει δὲ <δὴ> πῶς;
 (Γε.) οὐ παντάπ[ασ]ιν ἀθλίως.
 (Σικ.) οὐκ ἂν δύναιτό γ' ἡμᾶς
 τύπτειν ἀναστάς;
 (Γε.) οὐδ' ἀναστῆναι <γ' ἂν>, ὡς ἐγῶμαι. 895
 (Σικ.) ὡς ἡδὺ πρᾶγμά μοι λέγεις. αἰτήσομ' εἰσιὼν τι·
 ἔξω γὰρ ἔσται τῶν φρενῶν.
 (Γε.) <τί δ' ἂν>, τὸ δεῖνα, πρῶτον
 ἔξω προελκύσωμεν αὐτόν, εἴτα θέντες αὐτοῦ
 κόπτωμεν οὔτω τὰς θύρας, αἰτῶμεν, ἐπιφλέγωμεν;
 ἔσται τις ἡδονή, λέγω. 900
 (Σικ.) τὸν Γοργίαν δέδοικα
 μὴ καταλαβὼν ἡμᾶς καθαίρη.
 Γε. θόρυβός ἐστιν ἔνδον,
 πίνουσιν· οὐκ αἰσθήσεται οὐδέεις. τὸ δ' ὅλον ἐστὶν ἡμῖν
 ἄνθρωπος ἡμερωτέος· κηδεύομεν γὰρ αὐτῷ,

880-1 plerique 882-4 ed. pr. 882 σιμικ / P 883 βουλομαλαλη[P 885 Thierfelder 886 τ[οῦτο]ν λαβε[ῖν] plerique διαπον[εῖν] Barigazzi, cetera Ha. 889 ed. pr. 890 οἴμ[αι] Barigazzi et al. 891-2 ed. pr. 893 [γέρ]ων Barrett, Lond. et al. δὴ add. ed. pr. 894-7 partium distributio incerta 894 (Γε.) ed. pr. (893 πωσ[P] 895 γ' ἂν add. Barigazzi, Ha. 896 ην P¹ 897 ἔξω . . . τῶν φ. Siconi contin. ed. pr. (896 ὡσ—τι.) τί δ' ἂν add. Ha. τοδυνα P 898 προελκύσωμεν Thierfelder: προσ- P αὐτοῦ ed. pr.: αὐτον P 900 εσταιστις P 902 ed. pr.: πινουσ', ἐστ' P 903 Kassel: ημερωτεροσ P

οἰκεῖος ἡμῖν γίνετ'· εἰ δ' ἔσται τοιοῦτος αἰεί,
ἔργον ὑπενεγκεῖν.

905

(Σικ.)

πῶς γὰρ οὐ;

(Γε.)

λαθεῖν μόνον ἐπιθύμει

αὐτὸν φέρων δεῦρ' εἰς τὸ πρόσθεν· προάγε δὴ σύ.

(Σικ.)

μικρὸν

πρόσμεινον, ἱκετεύω σε· μή με καταλιπὼν ἀπέλθῃς.

καὶ μὴ ψόφει, πρὸς τῶν θεῶν.

(Γε.)

ἀλλ' οὐ ψοφῶ, μὰ τὴν Γῆν.

εἰς δεξιάν.

(Σικ.)

ἰδοῦ.

(Γε.)

θές αὐτοῦ. νῦν ὁ καιρός· εἶεν.

ἐγὼ προάξω πρότερος—ἦν—καὶ τὸν ῥυθμὸν σὺ τήρει.

910

<παῖ>, παιδίον, παῖδες <καλῶ>, παῖ, παῖδες.

(Κν.)

οἴχοι', οἴμοι.

(Γε.)

παῖδες καλῶ, παῖ, παιδίον, <παῖ>, παῖδες.

(Κν.)

οἴχοι', οἴμοι.

(Γε.)

τίς οὗτος; ἐντεῦθεν τις εἶ;

(Κν.)

δηλονότι. σὺ δὲ τί βούλει;

(Γε.)

λέβητας αἰτοῦμαι παρ' ὑμῶν καὶ σκάφας.

(Κν.)

τίς ἂν με

στήσειεν ὀρθόν;

915

(Γε.)

ἔστιν ὑμῖν, ἔστιν ὥς ἀληθῶς.

καὶ τρίποδας ἑπτὰ καὶ τραπέζας δώδεκ'· ἀλλά, παῖδες,

τοῖς ἔνδον εἰσαγγείλατε· σπεύδω γάρ.

(Κν.)

οὐδὲν ἔστιν.

(Γε.)

οὐκ ἔστιν;

(Κν.)

<οὐκ> ἀκήκοας μυριάκις;

(Γε.)

ἀποτρέχω δῆ.

Κν.

ὦ δυστυχὴς ἐγώ· τίνα τρόπον ἐνθαδὶ προήχθην;

919 ὦ δυστυχὴς: vid. ad v. 574

904 εἰδ'εῖσται P αἰεί Page: ααιει ut vid. P 905 ἐπιθύμει ed. pr.: επιθυμιον (vix -ει) P 906 δὴ σύ ed. pr.: συδη P (Σικ.) μικρὸν Diano, Merkelbach: αυτον—μικρον: P 909 post ἰδοῦ (ειδου) dicolon non habet P. hinc usque ad 958 partium distributio saepius incerta est 910 ἦν ed. pr.: μη P ευτηρει P 911 παῖ, καλῶ add. ed. pr. παῖ, παῖδες Barigazzi, Lond.: παιπαιδιον P (Κν.) ed. pr.: nec paragraphum nec dicola habet P 912 ed. pr.: καλοι P, ubi desunt et paragraphus et dicola 913 (Γε.) Merkelbach, Sandbach (912, vid. supra; 913 τις—ει: sed post βουλει dicolon nullum) δηλονότι ed. pr.: λονοτι P, antecedente duarum litterarum spatio (cf. 931) 914 σκάφας Ha.: σφακον P 917 εἰσαγγείλατε Lond., Page: αγγειλατε P 918 οὐκ add. ed. pr. μυρακις P 919 προήχθην ed. pr.: προῖχθην P

- τίς μ' εἶ]ς τὸ πρόσθε κατατέθηκεν; 920
 (Σικ.) ἄπαγε δὴ σύ. καὶ δὴ·
 παῖ, παι]δίων, γυναῖκες, ἄνδρες, παῖ θυρωρέ.
 (Κν.) μαίνει,
 ἄνθρ]ωπε; τὴν θύραν κατάξεις.
 (Σικ.) δάπιδας ἐνέ' ἡμῖν
 χρήσα]τε.
 (Κν.) πόθεν;
 (Σικ.) καὶ παραπέτασμα βαρβαρικὸν ὕφαντὸν
 λινούν,] ποδῶν τὸ μῆκος ἑκατόν.
 (Κν.) εἶθε μοι γένοιτο
 ἱμάς] π[ο]θεν. γραυ· ποῦστιν <ῆ> γραύς; 925
 (Σικ.) ἐφ' ἑτέραν βαδίζω
 θύραν.
 (Κν.) ἀπαλλάγητε δὴ. γραυ Σιμίχη. κακὸν σε
 κακῶς ἅπαντες ἀπολέσειαν οἱ θεοί. τί βούλει;
 (Γε.) κρατῆρα βούλομαι λαβεῖν χαλκοῦν μέγαν.
 (Κν.) τίς ἄν με
 στήσειεν ὀρθόν;
 (Σικ.) ἔστιν ὑμῖν, ἔστιν ὡς ἀληθῶς
 τὸ παραπέτασμα, παππία. 930
 (Κν.) μὰ τὸν Δί'.
 (Γε.) οὐδ' ὁ κρατήρ;
 (Κν.) τὴν Σιμίχην ἀποκτενῶ.
 (Σικ.) κάθειυδε μὴ <τι> γρύζων.
 φεύγεις ὄχλον, μισεῖς γυναῖκας, οὐκ ἔῃς κομίζειν
 εἰς ταῦτ' οἷς θύουσι σαυτόν· πάντα ταῦτ' ἀνέξει.
 οὐδεὶς βοηθός σοι πάρεστι· πρῖε σαυτόν αὐτοῦ.
 ἄκουε δ' ἐξῆς πάντα [. . .] . . . [935
] αἰκασσοδετην[7-9] . [.] . [. . .] .
] .ον αἱ γυναῖκες. [6-7] παρ' ὑμῶν

920 suppl. Ha., Page κατατέθηκεν Gallavotti, Ha.: κατεθηκεν P (Σικ.) ἄπαγε Mette et al. (-θηκεν:) δὴ σύ ed. pr.: δηκαιοσ P 921-2 suppl. ed. pr. 923 Barrett 924-5 supplementa incertiora 924 suppl. Ha. εκαστον P 925 ἱμάς Gallavotti, cetera ed. pr. 926-7 θυραν:—σιμικη:—| κακῶς—θεοι:—βουλει: P Σιμίχη Marzullo et al. σε Lloyd-Jones: δε P 930 παραπετασμαπαπια P μὰ τὸν Δί' Fraenkel, Quincey: παιδιον P (Γε.) οὐδ' ὁ κρατήρ; Kraus: post κρατηρ, sed non post παιδιον dicolon habet P 931 Σιμίχην Marzullo et al.: σιμικην P καθειυθε P τι add. ed. pr.: post μη spatium vacuum reliquit P (cf. 913), post γρυζων dicolon habet, ut vid., postea deletum 932 μισεῖς γυναῖκας ed. pr.: γυναικασμισεσ P 934 πάρεστι plerique: -τιν P αὐτοῦ plerique: αυτοι P 935 paragr. sub versu habet P; post πάντα, fort. γαρ,]τιθ[(Roberts)

τῇ σῇ γυν]αικὶ τῇ τε παιδί [περιβ]ολαὶ τὸ πρῶτον
καὶ δεξιῶ]ματ'. οὐκ ἀηδὴς διατρ[ι]βή τις αὐτῶν.
μικ[ρ]ὸν δ' ἄνωθεν· ἡντρέπιζον συμπόσιον ἐγὼ τι 940
τοῖς ἀνδράσιν τούτοις. ἀκούεις; μὴ κάθευδε.

(Κν.) μὴ γάρ;
οἴμοι.

(Σικ.) <τί φῆς;> βούλει παρεῖναι; πρόσε[χε] καὶ τὰ λοιπά.
σπουδὴ γὰρ ἦν· ἐστρώννουν [χα]μαιστιβεῖς τραπέζας
ἔγωγε· τοῦτο γὰρ ποεῖν ἐμοὶ προσῆκ', ἀκούεις;
μάγειρος ὦν γὰρ τυγχάνω, μέμνησο. 945

(Γε.) μαλακὸς ἀνὴρ.

(Σικ.) ἄλλος δὲ χερσὶν εὖιον γέροντα πολὺν ἤδη
ἔκλινε κοῖλον εἰς κύτος, μειγνύς τε νᾶμα Νυμφῶν
ἐδεξιοῦτ' αὐτοῖς κύκλω καὶ ταῖς γυναιξίν ἄλλος.
ἦν δ' ὥσπερ εἰ ψάμμον φοροίης· ταῦτα μανθάνεις σύ;
καὶ τις βραχεῖσα προσπόλων εὐήλικος προσώπου 950
ἄνθος κατεσκιασμένη χορεῖον εἰσέβαινε
ῥυθμὸν μετ' αἰσχύνης ὁμοῦ μέλλουσα <καὶ> τρέμουσα·
ἄλλη δὲ συγκαθῆπτε ταύτῃ χεῖρα κάχόρευεν.

(Γε.) ὦ πρᾶγμα πάνδεινον παθῶν, χόρευε, συνεπίβαινε.

(Κν.) τί ποτε, τί βούλεσθ', ἄθλιοι; 955

(Γε.) μᾶλλον <σὺ> συνεπίβαινε.
ἄγροικος εἶ.

(Κν.) μὴ πρὸς θεῶν.

(Γε.) οὐκοῦν φέρωμεν εἴσω
ἥδη σε.

(Κν.) τί ποιήσω;

(Γε.) χόρευε δὴ σύ.

(Κν.) φέρετε, κρεῖττον

ἴσως ὑπομένειν ἐστὶ τάκεϊ.

(Γε.) νοῦν ἔχεις· κρατοῦμεν.

938 init. suppl. ed. pr. [περιβ]ολαὶ Quincey 939 init. Kraus 940 init. Bingen, Marzullo (μικρόν γ' Diano) συμποσιν P 942 τί φῆς ex. gr. add. Ha. 943 uersus vix sanatus: ἐστρώννουν ed. pr., χαμαιστιβεῖς Dale, Quincey: ἐστρώννουν . . [1-2] μαιστιβασ P (fort. -νυντι[, νυνχι]) 944 ἐμοὶ ed. pr.: ἐμε P ad fin. verba τὸν Διόνυσον add. P, glossa ad v. 946 pertinens 945 (Γε.) μαλακὸς ἀνὴρ plerique (μαγειροσ—μεμνησοι (pro μεμνησο: ut vid.) P; incertum est an ad fin. dicolon olim habuerit) 947 μινυσ P 948 ἐδεξιοῦτ' ed. pr.: ἐδεξιουν P 949 Lond.: ὡσπερειαμμον P 950 βραχεῖσα Lond.: βρεχ- P 952 ed. pr. 953 ἄλλη δὲ ed. pr.: ἀλλ' ἡδη P 955 (Κν.) τί ποτε τί ed. pr.: τυπτετι P deinde βουλεῖσθ' (v. 954 et paragrapho caret et dicolo; 955 τυπτετι — ἀθλιοι:) (Γε.) plerique σὺ add. ed. pr. 956 (Γε.) plerique: post θεῶν dicolon non habet P 957 (Κν.) τί ποιήσω; ed. pr., (Γε.) χόρευε . . . plerique: ἡδη—συ: P 958 τάκεϊ ed. pr.: κεικακα P, τα supra κει addito κρατοῦμεν plerique: κρατου P

ὦ καλλίνικοι· παῖ Δόναξ, Σίκων, Σύρε,
αἴρεσθε τοῦτον, εἰσφέρετε. φύλαττε δὴ
σεαυτόν, ὥς ἐάν σε παρακινουῖντά τι
λάβωμεν αὐτῖς, οὐδὲ μετρίως, ἴσθ' ὅτι,
χρησόμεθά σοι τὸ τηνικαῦτ'. ἀλλ' ἐκδότω
στεφάνους τις ἡμῖν, δᾶδα.

960

(Σικ.) τουτονὶ λαβέ.

(Γε.) εἰέν· συνησθέντες κατηγωνισμένοις
ἡμῖν τὸν ἐργώδη γέροντα, φιλοφρόνως
μειράκια, παῖδες, ἄνδρες ἐπικροτήσατε.
ἡ δ' εὐπάτειρα φιλόγελως τε παρθένος
Νίκη μεθ' ἡμῶν εὐμενῆς ἔποιτ' αἰεί.

965

ΜΕΝΑΝΔΡΟΥ
ΔΥΣΚΟΛΟΣ

968-9: eadem fabulae clausula et alias utitur poeta; vide comm.

959 Σύρε Maas; συγε P 960 εἰσφέρετε Barigazzi et al.: εσ- P 963 Lond., Thierfelder:
τοτηνικαδωεκδοτω P (τηνικα ut vid. P²) 965 (Γε.) εἰέν Diano, Marzullo et al. (στεφανους
—δαιδα:—λαβε) συνησθεντες P

COMMENTARY

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[Square brackets in the commentary enclose references, textual comments, and certain sections of detailed discussion which I have chosen to present as ancillary to the main body of the notes.]

Hypothesis, didascalia, dramatis personae

A metrical summary of the plot, a notice of the first production, and a list of characters in order of appearance – these occupy p. 19 (10) of the papyrus as originally numbered, the text under its title following from the top of p. 20; they raise a number of problems which are not in themselves uninteresting, but contribute little to the study of the play apart from the evidence for its date in the didascalia.

All three components of the prefatory page are familiar from later copies of ancient drama, but this is the earliest example so far known of a play complete with a form of preface. The earlier history of the material is a matter for conjecture; it may derive (with or without modifications) from a uniform collection of plays by Menander, but no firm date can be offered either for the constitution of the 'preface' as such or for the composition of the component parts. The next play in the Bodmer codex is said to begin without prefatory material or title, and short of holding the copyist himself responsible for the change in practice, we must presume that his original, for whatever reason, was not provided with these aids to the reader: cf. V. Martin, *Scriptorium* 14 (1960) p. 3 n. 2. In the Cairo codex, the *Heros*, headed [H]P[ΩΣ M]ENANDPOY, has a similar hypothesis and a list of characters, but no didascalia. The present heading may have been composed in the form *Ἀριστοφάνους γραμματικοῦ ὑπόθεσις*, as Pfeiffer and others have suggested, but here, as in the list of *dramatis personae*, the original form cannot be established with confidence.

Hypothesis: 12 iambic trimeters in a style based on Menander's, but with faults of expression, metre, and factual accuracy which effectively discredit their ascription to so eminent a scholar and so great an admirer of Menander as Aristophanes of Byzantium. Neither the presence of A.'s name nor the evidence of Alexandrian scholarship in the didascalia can tell us anything about the date of the verses, which may fall well within the Christian era. It is possible, indeed likely, that this hypothesis, and that of the *Heros* are survivors of a twelve-line series by one or more authors: pertinent analogies include the ten-line hypotheses to Aristophanes (these too have tended to be fathered on A. of Byzantium, as is the metrical hypothesis to Sophocles, *OT*), and the twelve-line *periochae* to Terence, whose author is named as C. Sulpicius Apollinaris. *περιοχαὶ τῶν Μενάνδρου δραμάτων* were written, according to the Suda, by one Sellios, and it is tempting to think of him as a writer in this genre; but unless the notice of him there under *Ὁμηρος Σέλλιος* is confused or misleading, his work was in prose, and

Koerte would therefore associate him with the prose hypotheses preserved in P. Oxy. 1235 (ed. Menand. I³, p. LXIV). Such a prose hypothesis may well have been the immediate source of the present verses, as of the didascalia following; the unknown poetaster displays little, if any, sign of personal acquaintance with the play. See further E. G. Turner in *Proc. of the 9th International Congress of Papyrology, Oslo, 1958* (published 1962), and in *Oxyrhynchus Papyri*, vol. 27, on no. 2455; Kraus and Jean Martin in their editions of *Dysk.*, and R. Cantarella, *Rendiconti Ist. Lombardo* 93 (1959) 77ff; for some earlier relevant work, see Coulon's note to *Ar. Ach.*, hyp. II, adding Leo, *Plaut. Forsch.*², 21f; C. R. Opitz, *Leipziger Studien* 6 (1883) 193-316; and Zuntz, *Political plays of Eur.*, 129ff.

1 δύσκολος: this key word, provided by the play's title, is naturally introduced at once.

μητρὸς μόνην: 'motherless'. μόνος with separative gen. (as e.g. at *E. Med.* 52) seems to be a usage of high poetry discordant with the pseudo-Menandrian style, as is the scansion of ἀγρῶν in 3 and the form ἔπιθεν (if right) in 6.

Knemon's daughter is wrongly represented as the child of a previous marriage, in spite of Menander's clear statement of the situation in the prologue speech at 13ff. Similar slips follow, and are found in other metrical hypotheses (e.g. *Heros*, *Ar. Peace*); there is therefore little to be said for conjectures and interpretations designed to bring the hypothesis into line with the play and to mitigate the defects of what was evidently a poor composition. μέν, ἦν Bingen, Pfeiffer; adopted in OCT and elsewhere.

2-3 ἔγηνεν gives a 'split anapaest', easily removed by reading ἔγηνμ'; but metrical orthodoxy is not to be expected in verse of this kind: see e.g. *Ar. Wasps*, hyp. II, 1 and 4, and on Menander's practice, *Introd.*, IV, Note A. The scansion ἀγρῶν (which would have been acceptable in iambics of tragic style) is likewise un-Menandrian: 414 n. ἔγηνμ' εἴν' Gallavotti.

ἀπελείφθη: see on 22.

μόνος . . . διετέλει: cf. 328f.

5 αἰτῶν: see 752 n. ἀντέπιπτε 'opposed him' is no doubt the right reading, whether or not the entry in Hesychius comes from here; ἀντέτυθ' (ed. pr.) assumes that ἀντιτύπτω can be used in this sense.

6 ἔπιθεν: a form of the aor. appropriate to a tragic or other high poetic manner; it strikes a false note in this style. αὖτις ἔπιθεν ed. pr., adopted by OCT *et al.*; but αὖτῃς is welcome, and less well placed if we transpose to αὖτῃς τὸν ἀδελφὸν ἔπειθεν with Barigazzi and Mette.

οὐκ εἶχ' ὅτι λέγοι apparently means that Gorgias 'did not know what to say' to Knemon on Sostratos' behalf, and may reflect the purport of his remarks at 352ff and elsewhere in Act II. ποεῖ is accepted by

ed. pr. and others in spite of the odd indicative. The author might have known and used the form $\pi\omicron\omicron\iota$ (Degani: cf. Schwyzler I.796 A.1); $\pi\omicron\eta$ Mayer, Jacques.

8-11 It is in fact Gorgias who rescues Knemon, with Sostratos' not very efficient help (670-85); Knemon sends for his wife when he thinks he is near death, but (at least in the extant text) shows little concern to make up their quarrel (698, cf. 709 and on 739); and he takes no part in either of the betrothals (761ff, 842ff).

10 $\delta\epsilon$ late in the sentence, as commonly in Menander (10 n.).

$\epsilon\chi\epsilon\iota\nu$: a conjecture which restores normal Greek for P's impossible $\epsilon\rho\omega\nu$, which should probably be recognized, with Lloyd-Jones, as a blunder introduced from v. 4 above, and not treated as a miscopying of $\epsilon\rho\alpha\nu$ (ed. pr.), $\epsilon\kappa\omega\nu$ (Georgoulis, Kerschensteiner), or whatever else. Cf. *Perik.*10f for the idiom; for the textual fault assumed, see *Intro.* III, p. 51, and Fraenkel on A. *Ag.* 1216 (iii.559).

12 cf. 779 $\pi\rho\alpha\acute{o}\tau\epsilon\rho\omicron\varsigma$ $\epsilon\sigma\tau\alpha\iota$, said by Sostratos of Kallippides; and 903 $\alpha\upsilon\theta\rho\omega\pi\omicron\varsigma$ $\eta\mu\epsilon\rho\acute{o}\tau\epsilon\rho\omicron\varsigma$ (so P, wrongly), said by Getas of Knemon.

Didascalia: This learned notice no doubt derives ultimately from material compiled in Alexandria in the third century B.C. on the basis of official Athenian production records; it may owe its present form to Aristophanes of Byzantium; it may therefore have a long history of association with the text. We cannot say how long, since a collection of prose hypotheses could have preserved the information for an indefinite period before its addition to an ancestor of our copy of the play. See especially Cantarella, Kraus and Turner, quoted above, p. 122, with further remarks by Cantarella in *Menandrea* (Univ. di Genova, Ist. di Fil. Class., 1960) pp. 55ff.

$\epsilon\delta\acute{\iota}\delta\alpha\zeta\epsilon\nu$: of the poet 'producing' the play 'at' the festival; the aorist, as in $\upsilon\pi\epsilon\kappa\rho\acute{\iota}\nu\alpha\tau\omicron$, simply records the event; the imperfect $\epsilon\nu\acute{\iota}\kappa\alpha$ ('was the victor in the contest') describes the state of affairs, a use of the tense familiar from inscriptional records: e.g. *IG* 2² 2318, 2319-23, reproduced by Pickard-Cambridge, *Festivals*, 106ff.

$\epsilon\pi\acute{\iota}$ $\Delta\eta\mu\omicron\gamma\acute{\epsilon}\nu\omicron\upsilon\varsigma$ $\alpha\rho\chi\omicron\nu\tau\omicron\varsigma$: 317/16 B.C., the Lenaeon festival being held in the year 316 of our reckoning, in the month which corresponds approximately to January.

The date is not completely certain, though widely and rightly accepted as highly probable. It is obtained by a technically satisfying correction of P's $\delta\acute{\iota}\delta\upsilon\mu\omicron\gamma\epsilon\nu\eta\sigma$ (as Kraus observes, $\delta\acute{\iota}\delta\upsilon$ - could be produced from $\delta\eta$ -, and the ending from $-\gamma\epsilon\nu$, or $-\gamma\epsilon\bar{\nu}$ with a sign of abbreviation); it is (I believe) satisfactorily reconciled with the statement in the *Marmor Parium* that Menander's first victory at Athens came $\alpha\rho\chi\omicron\nu\tau\omicron\varsigma$ $\Delta\eta\mu\omicron\kappa\lambda\epsilon\acute{\iota}\delta\omicron\upsilon$ (316/15 B.C.) by adopting the common assumption that the reference there is to the City Dionysia

(text in Jacoby, *F Gr Hist* 239 B 14; Koerte II, Test. 24). The play, although wholly acceptable as a work of the year 317/16, offers no precise verification of that date, having no precisely datable contemporary allusions.

On the evidence so far available, no alternative correction of the text appears to be warranted; if unconvinced by this one, our choice should be to reserve judgement and obelize, as does Lloyd-Jones in OCT. For discussion and further references, see Cantarella, *opp. cit.*, and *Introd.* I, pp. 3 n. 1, 7 ff.

Ἀριστόδημος Σκαρφεύς: the protagonist, not otherwise known; perhaps so called to distinguish him from the famous tragic actor Aristodemos, whose family came from Metapontum (O'Connor, *Chapters in the History of Actors*... (Chicago, 1908), no. 62.) Skarphe (Skarpheia), a town near Thermopylae, should probably be accepted as his home district, as for two near contemporaries, the actor Lykon (O'Connor, no. 319), and the poet Philodamos (Powell, *Collectanea Alexandrina*, 165ff; Oldfather in *RE* 19.2 (1938) 2442f): if so, we have his name in its Attic form. σκαφευσ is retained by Gallavotti, and by Jean Martin and others (after Koumanoudis); but the actor is markedly less likely to have been called 'digger' or to have taken his name from Skaphai in Boeotia.

ἀντεπιγράφεται Μισάνθρωπος: 'it is alternatively entitled M.'. The passive, and this technical sense of the compound, are not recorded in LSJ, but cf. under ἐπιγράφω II.2. The alternative title was not previously known, and its origin is a subject of speculation: see Cantarella's paper in *Rend. Ist. Lomb.*, referred to above.

Dramatis Personae: This list shows signs of modification by the writer of P, and may have suffered other changes in the course of copying and revision since it was first compiled; I have however preferred to print it in all essentials as it stands, and not in a hypothetical earlier form. It apparently gives all the speaking characters in order of appearance, ignoring others, whether they are mentioned by name or not (e.g. Parthenis, 432) – 'apparently', because if we give a speaking part to Sostratos' mother or one of her maids at 430-41, we must assume that the list is incomplete, whether in compilation or by textual accident: see *ad loc.*

Knemon's daughter is nameless, as in the play: i.e. the list (as I believe, correctly) does not identify her with the Myrrhine of 709. Simiche's name is spelt with a kappa, consistently with the (incorrect) spelling elsewhere in P.

The article in Πάν ὁ θεός was very likely added by the writer of P himself, who may have done the same elsewhere; he also seems to have wanted the entries for Sostratos and Pyrrhias to be transposed – wrongly, and for reasons which remain mysterious; it is clear from the

arrangement of the entries on the page that he failed to allow adequately for the layout of the material, but not clear (*pace* Jean Martin, ed. Dysk., p. 28) that he added any of it from another copy of the play.

The ultimate origin of the list remains uncertain, like that of the marginal speakers' names in P, with which it has obvious analogies of function (to help the reader) and of form (e.g. *Σίκων μάγειρος*); perhaps in both there is a core of authentic Menandrian material: see *Introd.* III, pp. 47ff. Yet whether or not Menander had copies of his play made with a list of characters prefixed, one should beware of supposing that its present form is of great antiquity: apart from the possibility of minor changes by the writer of P and earlier copyists, some of the appended descriptions look more like annotation for annotation's sake than serious attempts to convey useful information – especially, perhaps, that of Gorgias, which could be clear only to those who knew enough to make it unnecessary. In describing Chaireas as 'the parasite', the list classifies him by dramatic type – correctly, to judge by his rôle in the play, but without a clear verbal clue from the text, unless the damaged line 48 can be satisfactorily supplemented so as to admit one. No great general knowledge of Greek comedy would be necessary for a reader or copyist to add this description; but if – as I think likely – Menander left Chaireas' status to be taken for granted, one might prefer to think that the source was a scholarly prose summary such as we have envisaged in discussing the verse hypothesis and the didascalia; although the other descriptions appear more readily from the words of the play, the same possibility is open for them.

Πὰν ὁ θεός: *πανθεος* was first written as one word, then *θεος* deleted; in *οθεος* at the top of the parallel column, the article looks like a subsequent addition. Cf. *Ἡρώς θεός* (the only description present in the list for *Heros*).

Χαιρέας ὁ παράσιτος: see on 48.

Σώστρατος ὁ ἐρασθεὶς: 'the man who fell in love'; but *τὸν ἐρώντα* in 48. For β and α added with the intention of indicating a change of order, Turner compares P. Hamburg 133, line 2, and P. Oxy. 9, col. 2.15, col. 4.15-16.

Πυρρίας ὁ δοῦλος: cf. 76.

Παρθένος θυγάτηρ Κνήμωνος: cf. 189 marg. *ἡ κορη θυγατηρ κνημ'.*

Δᾶος: one expects *ὁ δοῦλος*, but that is not a good reading of P, where *αδελ/* (= *ἀδελφός*) was probably written by confusion with the next entry.

Γοργίας, κτλ.: cf. 318f.

Σίκων μάγειρος: cf. 888f *μάγειρε Σίκων*; 393 marg. (*σικων μαγ/*), 419 marg. (*σικων μαγειρ/*).

Σιμίχη γραῦς: cf. 926. P consistently spells the name with a kappa

(in the text, 636, 926, 931; in the margin, *σιμικη γρανα* 574: cf. at 620, 874, 882). This form, although unexpected and otherwise unknown, is attributed to Menander by OCT *et al.*, following ed. pr. For instances of *Σιμίχη* and its variant *Σιμμίχη* see Pape, *Wörterbuch d. gr. Eigennamen* under these names; Szemerényi further refers me to *IG* 12.2, 287 B 17 (Delos, 249 B.C.), and *ib.* 161 B 23 *ἀνέθηκε Σιμίχη Μυκονία* (280 B.C.). On the formation, see Headlam-Knox on Herondas 1.6 and Chantraine, *Formation des noms* 404; on the spelling with -κ- in P, cf. Mayser, *Gramm. d. gr. Papyri*, I.i.171.

Καλλιππίδης, κτλ.: cf. 773f.

Act I (1-232)

1-49 Prologue speech. Enter Pan. He sets the scene, briefly introduces the principal characters, and reveals the situation from which the action begins. See *Intro.* II.1 'Staging, scenery, setting'; on Pan's costume and mask, see *Intro.* II.3 at p. 34.

Exposition speeches of this kind are used in wide variety in Later Greek Comedy to supplement what the poet tells his audience in dramatic scenes. They occur either at the beginning of the play, as here, or after an opening scene, as in *Heros*, *Perikeiromene* and elsewhere. If not a known divinity, like Pan, the speaker may be a special prologue figure, like Agnoia 'Ignorance' in *Perikeiromene*, who represents the motive force of the dramatic action; or alternatively a character, like the young man in Plautus, *Mercator*; if the play has a mythical plot, the speaker can be both divine and a character, like Mercury in *Amphitruo*.

The ancestors of these speeches in fifth-century comedy show that Menander and his contemporaries were working with a long tradition behind them. Like many comic traditions, it was nourished by the continuous influence of Tragedy, especially Euripidean tragedy; and as a divine prologue figure Pan includes among his forbears in Attic drama not only Kalligeneia in Aristophanes, *Second Thesmophoriazusae* (335 K), but Aphrodite in Euripides, *Hippolytus*, and the other divine prologue figures of the tragic stage.

The tradition was naturally modified by up-to-date literary theory and by the poets' own personal achievements and tastes. Three outstanding features of the *Dyskolos* prologue speech are the deliberate economy of detail, the neat strokes of character-portraiture, and the appropriateness of the speaker to the play: already Menander shows qualities which are characteristic of him.

[F. Stoessl, *RE* 'Prologos' 23.1 (1957) 632-41 and 23.2 (1959) 2312-2440 gives a very full recent survey of the topic.]

1f τῆς Ἀττικῆς . . . Φυλῆν: as commonly in classical idiom, the genitive, with the article, precedes and denotes geographical area; the place name follows without the article: ὁ δὲ στρατὸς . . . ἀφίκετο τῆς Ἀττικῆς εἰς Οἰνόην, Thuc. 2.18.1. Later Greek standardized the reverse order, ἐν Ταρσῷ τῆς Κιλικίας *NT Acts* 22.3. [Schwyzer II.113f.]

νομίζετε: cf. Heniochos 5 K, 7f *τηνδὲ δὲ τὴν σκηνὴν ἐκεῖ | σκηνὴν ὁρᾶν θεωρικὴν νομίζετε*. The audience is addressed directly, as again at 45ff, and by Agnoia in *Perik.* (7f, 47ff); see also *Phasma* 19f, and on 194 below. Menander here uses with restraint a simple and traditional device of the comic poet to engage interest in his exposition.

Among the fifth-century examples are Cratinus, *Ploutoi* (Page, *Lit. Pap.* 38: ?430 B.C.: chorus); Ar. *Wasps* 71ff (a character); and Philyllios, *Herakles* 8 K (410/400?: a personified figure, Dorpia).

The construction should be taken to continue with τὸ νυμφαῖον δέ... ('...and suppose that the shrine...', etc.). [Kraus, who prefers to understand ἐστί and not εἶναι, prints a colon after Φυλῆν; the fact that P also has a stop there is of no moment: its punctuation generally is of little critical consequence (cf. *Introd.* III, p. 43), and in this sentence it also has stops after προέρχομαι, Φυλασίων, γεωργεῖν and πάνν.]

2 ὅθεν προέρχομαι: cf. P. *Aul.* 2f: ego Lar sum familiaris ex hac familia | unde exeuntem me aspexistis.

3f Φυλασίων . . . γεωργεῖν: in naming the shrine as that of 'the people of Phyle and those who can farm the rocks here', Pan is made to stress the identity of the place and at once to give a material fact of its character – hard country, lived in by hard-working farmers like Knemon. He introduces a recurrent motif of the play: see especially 603ff, and cf. *Introd.* II.1, p. 23.

The phrase follows the formal pattern familiar from *Ἀθηναίων καὶ τῶν συμμάχων* and the like (this is a cliché which Socrates is made to play with at Plato, *Meno* 94 d). We have, however, not a legal definition of identity or ownership, but a mildly humorous echo of one; and in it the καὶ need not imply that 'Phylasians' and 'farmers' are somehow two separate classes of people, like 'Athenians' and 'allies': it is best taken as explicative, introducing an amplification of Φυλασίων either in the sense 'and in general' (i.e. including non-native farmers), or as 'and in particular' (i.e. the farmers of the community have a special proprietary interest in the shrine). Cf. Denniston, *Particles* 291; KG II.247; Gudeman on Aristotle, *Poetics* 1448 a 11; Verdenius, *Mnemosyne* 1954.38.

Φυλασίων has no article, being (like *Ἀθηναίων*) an ethnic adjective, used as the name of a particular people: cf. 521. Numerous examples are given by Gildersleeve, *Syntax of Attic Greek* II.230f.

4 ἱερὸν ἐπιφανές πάνν: a 'most notable' or 'most distinguished' shrine – complimentary, perhaps, but with a basis in fact: cf. *Introd.* II.1, p. 25 n. 2.

5 τὸν ἀγρὸν . . . τὸν ἐπὶ δεξιά: Knemon's ἀγρός is his 'farm' – that is, his house, represented by one of the side doors of the stage-building, and his land nearby which is imagined. But is ἐπὶ δεξιά stage right (as I assume with ed. pr. and others) or spectators' right (OCT *et al.*, after Quincey)? In performance a gesture at *τουτονί* makes this clear.

The straightforward view that Pan, who has just come out of the shrine, must mean his own right is balanced by the consideration that he is a prologue speaker explaining the setting to the spectators, and

might be expected to point to the right as they see it, perhaps even turning as he does so. Two other points about staging fail, I believe, to settle the matter decisively:

(i) At 909, Sikon and Getas carry out their plan to bring Knemon from his house asleep on a bed, and one of them (presumably Getas) cries 'to the right'. Quincey reasonably holds that the old man is to be brought to the centre of the stage or near it, and not deposited at the side. This means, if both conspirators are facing front, that Knemon's door is stage left and spectators' right: but are they both facing front? If not (and either or both might well not be facing front as they move the bed), the command could equally well cover a movement from the opposite side towards the centre: the text does not reveal how Menander envisaged the action.

(ii) Wing entrances in the Theatre of Dionysus are generally thought to have had a conventional significance based on its real topography (e.g. Peiraeus to the spectators' right), though the evidence, particularly for plays set outside Athens, is less than clear: see W. Beare, *CQ* 32 (1938) 205-10 (= *Roman Stage*, Appendix B), and Pickard-Cambridge, *Theatre of D.*, 234ff. In the *Dyskolos*, there is country all round, and no town or harbour; but we can say that the entrance on Knemon's side is from his land and Gorgias's, quite close by in the valley, while that on the side of Gorgias' house is from Athens (ultimately) and places on the way (for references, see *Intro.* II.1, p. 22 and notes). On the view taken in this edition, the 'near' side, that of the 'country' activities, will have been on the audience's left in the Theatre of Dionysus, and the 'further' side, that from which the strangers arrive, will have been on the audience's right. Stage directions will be given in the commentary accordingly; but again there seems no way to verify the assumption that Menander envisaged his play in the same way: we may in fact have left and right reversed.

5ff Pan now introduces the characters, beginning with Knemon, who is the only one named. No characters' names are given in the prologue speeches of *Perik.*, *CF*, and *Phasma*, so far as they are preserved; one name is neatly introduced in *Georgos* 16 and *Plokion*, frg. 333. Some of Plautus' prologue speeches follow the same practices: e.g. *Aul.* 1-39, *Merc.* 1-110, and *Rud.* 1-82 – adapted respectively from Menander, Philemon, and Diphilus. Here it is obvious that Menander wishes to avoid all unnecessary and confusing detail; and names, which modern audiences tend to seek avidly in their printed programmes, are something for which his audience can wait: see 45f and note, and on 24f and 889.

6 ἀπάνθρωπος τις ἄνθρωπος σφόδρα: 'a positive hermit' – but the verbal echo of the Greek gives a touch of rhetorical colour to emphasize one of Knemon's leading characteristics. As an angry old

man, he is one of a long line of leading characters in Comedy; as a misanthrope in particular he belongs to a tradition which seems to have grown from satirical portraiture of the historical fifth-century misanthrope Timon: note especially Pherekrates, *Agriai* (420 B.C.), with Plato, *Prot.* 327 d on its chorus; and Phrynichos, *Monotropos* (414 B.C.), frg. 18 K, where the hermit says: . . . ζῶ δὲ Τίμωνος βίον | ἄγαμον, ἄδουλον, ὀξύθυμον, ἀπρόσοδον, | ἀγέλαστον, ἀδιάλεκτον, ἰδιογνώμονα. A *Timon* was written by the Middle Comedy poet Antiphanes; the one surviving quotation (206 K) touches on a theme which appears (among its other occurrences) in the *Dyskolos* (447-54, where see n.). The word ἀνάνθρωπος is specifically associated with Timon in a passage of Menander the Rhetorician quoted by Kraus *Rhet. Graeci*, III, p. 397 (Spengel) ἀνάνθρωπος ἐπικληθήσομαι ὥσπερ τὸν Τίμωνά φασι. Reminiscences of the *Dyskolos* and its hero in later writers (a selection of them is quoted in the notes to the text and in the commentary) show how Menander's Knemon added himself to the tradition. For general discussion of the 'misanthrope-theme' and ideas related to it, see Schmid, quoted *Introd.* I, p. 10 n. 1, and Photiades and Préaux, *ib.*, p. 12 n. 1.

7 οὐ χαίρων: 'disliking'; the words go closely together, as in οὐκ ἐθέλων 'unwilling', etc. Three approximately parallel expressions, all negative in character, the last containing a negative, are connected by καί and τε. Cf. *Epitr.* 598 ἀτυχῆς γεγωνῶς καὶ σκαῖος ἀγνώμων τ' ἀνὴρ and Denniston, *Particles* 500; and for οὐ . . . τε, see on 724ff: it is a mistake to delete the τε with Treu.

Knemon's sullen taciturnity, which Pan is about to describe, is a characteristic of the self-willed man in Theophrastus, *Char.* 15: ἡ δὲ αὐθάδεια ἐστὶν ἀπήνεια ὁμιλίας ἐν λόγοις; cf. Aristotle, *Eth. Eud.* 1233 b 35; *Magn. Mor.* 1192 b 31 ὁ τε γὰρ αὐθάδης τοιοῦτός ἐστιν οἷος μὴθενὶ ἐντυχεῖν μὴδὲ διαλεγῆναι; and for δύσκολος as an extreme in disagreeability and unfriendliness, see *Eth. Nic.* 1108 a 26ff.

8ff 'Do I say "crowd"? He's lived a pretty long time, and not willingly spoken to anyone all his life, never given anyone a greeting . . .' The speaker questions, and then corrects his statement with a stronger one, the figure of speech known technically as ἐπιδιόρθωσις, and exemplified in Dem., *de cor.* (18).130 ὁψέ γάρ ποτε—ὁψέ λέγω; χθές μὲν οὖν καὶ πρῶην. The form of the sentence, once recognized, makes it highly likely that Menander wrote λελάληκεν . . . οὐδενί and not λελάληκεν . . . οὐδέν (ed. pr. and others, with P) as the 'correction' of οὐ χαίρων τ' ὄχλω; cf. Kassel, *Gnomon* 1961.135. Knemon echoes this description of his behaviour at 726; the opposite of it is portrayed in Pyrrhias' story of his approach to Knemon at 104ff: wishing to be polite, he took care to speak first and hailed him from a distance. In fact, as we learn later, Knemon makes one exception to his rule of silence—his daughter (334f).

8 ἐπιεικῶς, like Eng. 'fairly', is commonly a limiting qualification, though in colloquial usage it is sometimes emphatic: at Plato, *Gorgias* 485 e, Jowett (though with disapproval from Dodds, ad loc.) translates πρὸς σέ ἐπιεικῶς ἔχω φιλικῶς by '... very well inclined towards you'. Knemon is not *very* old (at least he is still distinctly vigorous) – probably a conventional 60-odd, like the name-character of *Heautontimoroumenos* (frg. 127 = T. *Heaut.* 62f).

9 ἡδέως: 'willingly', 'gladly', cf. 270, 658; here with a negative, as e.g. at 726 and Diphilos, *ζογραφῆς* 13 K. 13f οὐδὲν ἡδέως | ποιεῖ γάρ οὐτος, ἀλλ' ὅσον νόμιον χάριν 'he does nothing with a will, but just for form's sake'. E. G. Turner remarks: 'The adverb is a commonplace in later writing, especially when the writer asks a favour and offers to do anything desired in return: e.g. P. Cairo Zenon V 598 13 (260/40 B.C.) καλῶς οὖν ποιήσεις γράφων ἡμῖν περὶ ὧν χρεῖαν ἔχης τῶν ἐνταῦθα ἡδέως γάρ σοι πάντα ποιήσομεν.'

10 προσηγόρευκε πρότερος δ' οὐδένα: connecting particles which normally stand second in word-order are commonly postponed by Menander (as by other authors) when the preceding words form a short closely coherent group: e.g. in *Dysk.*, τὸ νυμφαῖον δ(έ) 2; οὐ χαίρων τ(ε) 7; ἐπὶ κακῷ δ(έ) 309. But like other authors of later Greek comedy, Menander goes further in this than prose writers normally do. With the present example, compare 233 οὕτω παρέργως δ(έ), and 26 πιστὸν οἰκέτην τ(ε); more striking instances are at 24 χωρίδιον τούτῳ δ(έ), and (e.g.) *Sam.* 45 εἰποῦσ' ἐκείνη δ(έ); *CF* 77 σὺ πάντα δ' [εἴσει]; and *Perik.* 292 τὸν Δῖον εἰσπέμπω δέ δηλώσονθ', ὅτι; τε is unusually late at *Dysk.* 237, and δέ in P. Didot I.32f (Koerte I³, p. 144). Not all the common particles behave with such freedom; but γάρ is in general still freer in its placing (see on 66-68). The explanation is probably not to be seen in metrical necessity, but in a desire for a realistic, colloquial effect.

11ff '... except that, as he lives next door and passes by, he's bound to greet me – Pan; and at once he's sorry he's spoken, I'm quite sure.'

προσηγόρευκε governs ἐμέ τὸν Πᾶνα and is qualified by ἐξ ἀνάγκης and the two participles γειτνιῶν and παριῶν, which are closely coupled by τε, the second supplementing the sense of the first: on this use of τε see KG II.241f.

Pan is recognizable visually from his costume and mask; his identity is now made completely clear from the text at a point where clarity is helpful, for Menander is exploiting a custom of the Pan-cult which his audience could presumably be expected to remember, especially if gently prompted. 'One should not, they say, approach this god in silence' (433f, where see note): a grudging τὸν Πᾶνα χαίρειν or the like when occasion takes him past the shrine is supposed to be the one concession Knemon makes in his rule of not speaking first.

Aelian, *Ep. Rust.* 16, recalls the passage, but uses the idea differently: τὸν Πᾶνα ἀσπάζομαι τε καὶ προσαγορεύω παριῶν μόνον, θύω δὲ οὐδέν.

12 τοῦτ' ... μεταμέλει: cf. *Ar. Clouds* 1114 οἶμαι δὲ σοὶ ταῦτα μεταμελήσειν. μέλει and μεταμέλει both occur with things, particularly neuter pronouns, as subject. [τοῦδ' ed. pr.]

13 εὖ οἶδα, εὖ ἴσθι and variants scan with hiatus in Attic drama: for examples and discussion, see A. C. Moorhouse, *CQ* 1962.239ff.

15f τοῦ λαβόντος τὸ πρότερον: 'her previous husband'. The two perfect participles τετελευτηκότος and καταλειμμένου describe the state of affairs at the time of the marriage (τότε). By now (ἤδη, 27), the child is grown up. [P's ποτε: cf. *Introd.* III, p. 51.]

17 ζυγομαχῶν: ζυγομαχεῖν, 'to fight with one's yokefellow', is perhaps particularly in point of fighting with a wife; Menander uses it of fighting with one's own weakness in *Heniokhos*, frg. 177, and of fighting against Fortune in frg. 637; see also 250 below, and n. there.

18 'he took up the best part of the night': δέ after οὐ μόνον, as in frg. 250.4 (conj.), 622.8; τὸ πολὺ, with or without μέρος, is 'the great part', equivalent to 'the greater' (or 'the greatest') part, as in τὸ πολὺ τοῦ βίου Plato, *Rep.* 405 b (see further Stephanus-Dindorf, s.v. πολὺς, at col. 1419f); τῆς νυκτός, balancing the plural τὰς ἡμέρας, as it were 'all his days and most of every night'.

[P's interpolated line is otherwise cured by deleting τό, as in OCT (Lloyd-Jones), or τῆς (Diano, referring to KG I.606 (g)); but the article is welcome in both cases, and the deletion of καὶ gives a line with a more probable rhythm.]

19f T. *Adel.* 866ff seems to reproduce a similar context from Menander's *Second Adelphoi* (866 translates *Adel.* II, frg. 11: ego ille agrestis saeuos tristis parcus truculentus tenax | duxi uxorem: quam ibi miseriam uidi! nati filii, | alia cura. A daughter, who will one day need a dowry, can be considered a particularly heavy burden: χαλεπὸν γε θυγάτηρ κτῆμα καὶ δυσδιάθετον *Halieus*, frg. 18; cf. *Anepsioi*, frg. 54.

Note the short, unconnected statements: 'asyndeton is characteristic of Menander's style, especially in narrative passages', remarks Capps on *Epitr.* 74 (33 of his numbering). Demetrius, *de elocutione* 193f contrasts Menander in this respect with Philemon, distinguishing the disjointed or acting style from the connected or reading style, and quoting as an illustration from Menander the line which appears 'with part of its context' as frg. 685 in Koerte II: ὑπεδεξάμην, ἔτικτον, ἐκτρέφω, φιλῶ (ἐδεξάμην ... φίλε cod.).

22 ἀπῆλθε ... πάλιν: i.e. she left her husband and passed out of his legal guardianship into the care of her son (though Menander, in sketching the background, does not say when this took place, or what would have happened if she had needed legal protection while Gorgias

was too young to give it). The technical term for a wife leaving her husband is ἀπολείπειν, as at Dem. 30.4 and elsewhere (a recently published instance is in P. Oxy. 27.2464, col. ii): cf. hyp. 2, where it appears in the passive, of the husband, and *Epitr.* 610, frg. 823. The legal background to Knemon's family relationships is considered below under 729-39, where it is of especial importance to the interpretation.

23f χωρίδιον, diminutive from χωρίον 'plot of land'; -ιδιον as in *Philadelphoi*, frg. 436, and similarly οἰκίδιον Ar. *Cl.* 92, M. *Perik.* 199; but -ιδιον e.g. in λοφίδιον, θεραπευνίδια, 100 and 460 below. [No simple rule seems to account for this variation: see Arnott, CQ 1957, p. 194 n. 3; and earlier Chantraine, *Formation des noms*, 69; Schwyzler I.471.]

ὑπάρχον ἦν, as in Lysias 13.91 ἀφείλετο ᾧ ἦν ὑπάρχοντα ἐκείνῳ ἀγαθά. The periphrasis (present ptcp. with a form of εἶναι) possibly gives a shade more emphasis than the simple tense ('he was the owner of a small plot'). [On later developments of the construction, cf. *VTGramm.* §353.]

24f ἐνθαδὶ ἐν γειτόνων: 'here in the neighbourhood' (=hic uiciniae, T. *Phorm.* 95) – by origin an elliptical phrase like ἐν Αἰδοῦ and English 'at George's': τὸ χωρίον τὸ ἐν γειτόνων μοι, Dem. 53.10, ἐν γειτόνων δ'οικοῦσα *Perik.* 27, and similarly elsewhere; ἐν τῶν γειτόνων *Phasma* 13; τὸν Δάον ἐκ τῶν γ. . . . καλῶ *Dysk.* 594. [Schwyzer II.120 convincingly rejects the view that such phrases developed from local genitives with added prepositions.]

Gorgias' house is represented by the door in the stage building on the opposite side from Knemon's (i.e. audience's right), and Pan possibly points to it: but the house identifies itself from 206 onwards – the actor who enters from it there is manifestly the single faithful old slave of a poor household from the moment one sees and hears him; that effect is prepared for by the information given in the present context. It first becomes clear at 232 that Gorgias' land is reached by the wing entrance on Knemon's side, when the slave goes off that way to find his master; their names do not appear till the beginning of the next Act (240, 247); the fact that Gorgias' land is close by Knemon's comes in when relevant at 350ff.

25 κακῶς: 'barely enough'. τὰ κακῶς τρέφοντα χωρὶ ἀνδρείους ποιεῖ (*Anepsioi*, frg. 57): Gorgias' hard life has given him discretion beyond his years (28); both this and the less congenial aspects of his rustic upbringing will be brought out in the play.

26 θ'ἔνα is more pointed than the θ'ᾶμα preferred by ed. pr.: P's θεναμα combines the two readings (Intro. III, p. 51, under 'Substitution (ii)'). The 'single faithful slave of his father's' is a further sign that Gorgias' household is not well off; similarly in T. *Adel.*, the

widowed Sostrata is left with one slave, Geta, who supports her and her daughter (479ff).

'Rarely, *τε* couples the last two units of an otherwise asyndetic series', Denniston, *Particles* 501. The reflexive *αὐτόν* is deferred from its natural place at the head of the series in favour of the more pointed collocation *διατρέφει τὴν μητέρα*: emendation to *αὐτοῦ* with OCT (Lloyd-Jones, after *αὐτοῦ* Photiades) appears to be unnecessary.

29 *προάγει*: 'brings on', 'matures', as Xen. *Cyr.* 1.4.4: *προῆγεν αὐτὸν ὁ χρόνος . . . εἰς ὦραν τοῦ πρόσηβον γενέσθαι*. The line is possibly better taken as a general statement about Gorgias ('Experience of life's hardships makes him mature') than as a general statement about mankind ('Experience of hardship matures us', ed. pr.): i.e. understand *αὐτόν* rather than an indefinite object. In either case the intention is to sum up Gorgias in terms of a readily understood commonplace before going on to Knemon.

Sententious reflections are a feature of Menander's prologues, according to Theon, *Progymnasmata* (II, p. 91 Spengel), who refers to the *Dardanos* (frg. 96) and the *Xenologos* (frg. 294), and criticizes this method of rounding off sections of the narrative as a device of the dramatic poets to win applause. Cf. *Perik.* 49f ὁ δὲ γὰρ θεοῦ καὶ τὸ κακὸν εἰς ἀγαθὸν ῥέπει | γινόμενον; P. *Cist.* 193f, *Truc.* 16f; E. *Tro.* 26f, *El.* 37f. [The passage of Theon is reprinted by Koerte under frgg. 96 and 294: see further Leo, *Plaut. Forsch.*² 223, Lindsay on P. *Capt.* 44-45.]

30 *αὐτὸς . . . μόνος*: 'on his own', as at 331, but here separated by the verb with which the phrase belongs; the whole complex is enfolded within the larger unit *ἔχων τὴν θυγατέρα καὶ γραῦν θεράπαιναν*. For similar departures from normal or 'logical' word-order, see under 223ff below.

31f Jean Martin well compares T. *Heaut.* 67ff: *numquam tam mane egredior neque tam uesperī | domum reuortor quin te in fundo conspicer | fodere aut arare aut aliquid ferre denique*.

33 *μεχρὶ Χολαργέων κάτω*: cf. *πρὸς Μελίτην ἄνω* Dem., *Conon* (54).7. 'Right down to Cholargos' means down the road for a good ten miles, if the ancient village is rightly located at the foot of Mount Aigaleos, near modern Néa Lióssia, shortly before the road from the Phyle pass crosses the Kephissos on its way to Athens. The name of the people, *Χολαργεῖς*, stands for the place-name, as often. [The site of this deme (to which, incidentally, Pericles belonged) is still debated, but see B. D. Meritt, *Hesperia* 1940.53f; A. Philippson, *Gr. Landschaften* I.3 (1952) 1001; and A. Kirsten, *Der gegenwärtige Stand der att. Demeuforschung*, in *Atti del III Congresso di Epigrafia Greca e Latina* (Rome, 1959) 155-72 - a reference I owe to Dr V. L. Ehrenberg. See also Robert, quoted *Introd.* II.1, p. 20.]

Plautus, *inc. fab.* iii reads 'gannit odiosus omni totae familiae',

perhaps just close enough to this context to raise the question whether it came from his *Dyscolus*; but on the one known fragment, cf. on 198ff.

34ff The girl is a paragon of untainted virtue; later, Menander illustrates her modesty (198), her open and free manner (201), and her concern for the other members of the household, Simiche (195f), and Knemon (648ff, cf. 740); Sostratos is made to reflect on the advantages of her secluded upbringing with a fierce and upright father, away from the bad influence of older women (384ff). Cf. Longus, *Daphnis and Chloe* 1.13 *νέα κόρη καὶ ἐν ἀγροικίᾳ πεθραμμένη καὶ οὐδὲ ἄλλου λέγοντος ἀκούσασα τὸ τοῦ ἔρωτος ὄνομα*; Fraenkel refers me to Turpilius, *Paedium* 157 R³: neque mirum: educta, ut par est, expars malitiis, metuens sui. [In 35, *γένον' ἀνομοία* OCT (Lewis) inverts the sense of the passage.]

35 οὐδὲ ἔν: often more emphatic than οὐδέν, but in any case a useful metrical variant; the scansion with hiatus is regular in comedy of all periods: Cratinus 302 K, Ar. *Frogs* 927, etc. [Cf. Moorhouse, quoted 13 n.]

37ff *κολακεύουσα*: unusually, in a good sense, as the following words show 'cultivating the Nymphs' favour with thoughtful reverence'. The context is very close to P. *Aul.* 23ff, where the Lar says of Euclio's daughter: *ea mihi cottidie | aut ture aut uino aut aliqui semper supplicat, | dat mihi coronas.* (cf. *Dysk.* 51) *eius honoris gratia | feci thesaurum ut hic reperiret Euclio, | quo illam facilius nuptum, si uellet, daret.*

In both plays, the god is moved by the character of the worshipper and her simple, constant attentions; here, as later when Knemon denounces extravagance in sacrifice, Menander presents a view which agrees with Theophrastus' pronouncement that the gods favour simple offerings, and regard the character of the giver rather than the magnificence of the gift (see on 447-54). Pan, like the Lar, sets in motion a chain of events which will lead to the girl's marriage, and at the same time to the discomfiture of her disagreeable father; and in this he has the Nymphs as allies. The gods are thus a factor in the course of the action, and they are recalled to the audience by the presence of their shrine, and by the characters' references to them; they add 'atmosphere' to the play, and coherence to its structure, but they do not, except in a very limited sense, make it into a religious play, or one dominated by the divine: as Jean Martin puts it (ed. *Dysk.*, p. 182) 'à partir du moment où il est question de morale, le dieu s'efface devant l'homme' – this specifically of Pan in relation to Knemon.

Reward of piety (and its reverse) is a recurrent motif in New Comedy: for examples and discussion, see Webster, *SM* 198ff, and *LGC* 159f on Diphilus' original of P. *Rudens*. [38 *αὐτῆς* ed. pr.: KG I.559 A.8 is rightly quoted in favour of *αὐτῆς*; P has no breathing.]

39ff Pan piles on the remaining facts as he leads up to the essential statement that he has made the young man fall in love.

39-40 τε (also printed here by Gallavotti, by OCT and by Jacques) is very easily but not certainly rightly corrected to δέ with ed. pr. τε as a sentence connection ('and so', 'and accordingly') appears to be avoided by the best writers of fourth century Attic (see Denniston, *Particles* 497ff); but here the sense is suitable, and the sentence itself is hardly a model of elegance. A slightly easier example is *Heros* 42f ἀλλὰ τῷμῳ δεσπότῃ | εἰρηχ', ὑπέσχηταί τ' ἐμοὶ συνοικεῖν | αὐτήν . . . : cf. also *Thesaurus*, frg. 199; *Dysk.* 541, 580.

καὶ μάλ' εὐπόρου πατρός: καὶ μάλα is used similarly to μάλα. Kallippides' estate, 'worth many talents', contrasts with Knemon's, worth 'about two talents' (327f), and with Gorgias' humble χωρίδιον (23). On the scale of values, see below under 842-4.

[41-47 This passage is the first of a series in which lines have lost their beginnings through damage to P, and supplements of them are judged for length according to the theoretical line of the left hand edge of the column of verses; in placing it by projection from the preserved part, the more certain supplements (here 41 ἐντα]ῦθα and 47 καὶ γὰρ) give a check on the rest: e.g. in 42 a participle of a verb of motion is called for by the context, and ἤκοντα appears to suit the space available (if not also the sense) better than the alternatives ἐλθόντα and ἰόντα which some have preferred. Cf. *Introd.* III, p. 41f.]

41f ἄστικὸν τῇ διατριβῇ: 'a townsman'; διατριβή here is probably 'way of life'. As a fashionable young man, Sostratos naturally goes hunting, and we are to assume that he has come to his father's country estate especially for that (cf. 522f). Pausanias 1.32 says that wild boars and bears could be hunted on Parnes; from the *Dyskolos* we hear nothing of this dangerous game.

42-43 μετὰ κυνηγέτου τῶς φίλου: Eng. 'with a hunting friend'. With this text we assume that Chaireas is the person referred to; φίλου is taken to function as a noun in apposition to κυνηγέτου. For ἤκοντα, compare *Πισών*, frg. 8 πῦρ δὲ τοῖς ἐξ ἄσπεως | κυνηγέταις ἤκουσι περιηγήσομαι τὰς ἀχράδας ('Now I will take the huntsmen from town round the pear-trees'). The sequence ἤκοντ' . . . παραβαλόντ' distinguishes Sostratos' hunting expedition in general from the accidental incident which was a consequence of it – his arrival 'by chance' in the neighbourhood of the shrine. The Greek need not imply that Chaireas was present then; and from the opening scene, where he is being told what happened, it is clear that he was not; hence I print a comma after φίλου. For the type of apposition assumed, see KG I.271f; Schwyzler II.176; Gildersleeve, *Syntax of Attic Greek* II.199f; and for the participles in asyndeton, cf. KG II.103f.

[On this view, the mention of Chaireas as a hunting friend paves the way for the reference to him as Sostratos' συγκυνηγέτης in 48; but it remains odd that he is associated so prominently with the hunting. This notion gives him a relationship with Sostratos, and accounts for his presence in Phyle; but in the play itself we hear Sostratos speak of the slave Pyrrhias as his συγκυνηγός, and gather that Pyrrhias *was* out with him on the day in question, for he is supposed to have been sent back to see Knemon at his house early on the next day, the day in which the play's action takes place (70ff, cf. 90). The difficulty is not wholly countered by saying that it is more apparent in the study than on the stage, but we may note (a) that Chaireas' true nature will be clarified very soon when he appears; (b) that Pyrrhias is adequately introduced to the audience by 70-76; and (c) that in other respects the professedly summary exposition given by the prologue speech is supplemented and modified as the play goes on: e.g. Knemon is a hard-working farmer, but not in fact the poor man one might suppose him to be: cf. above on 39-40, and on 8ff, 24f.

OCT and others adopt no supplement to 43. Many suppose that the κυνηγέτης referred to is Pyrrhias, but this approach seems to create insuperable difficulties with 48, where see n. καί πο]υ Diano (with ἐλθὼ]ντ' in 42), but μετὰ κυνηγέτου τινός seems flat without a qualifying word. αὐτο]ν . . . εἰς τὸν τόπον (Barigazzi) may be acceptable Greek (see, e.g., Sharpley on Ar. *Peace* 1269) but is open to the same objection; ἄλλο]ν Peek; δούλο]ν Webster; alii alia.]

44 'I made him fall rapturously in love with her': cf. especially 191ff (when Sostratos sees the girl again), 381ff, 675ff; and on the sudden thrill of passion, Webster, *SM* 64.

ἐνθεαστικῶς ἔχειν is appropriate of someone possessed by love; cf. LSJ s.v. ἐνθεος. For the gen. αὐτῆς, compare Plato, *Smp.* 222 c ἐρωτικῶς ἔχειν τοῦ Σωκράτους. [αὐτῆς is welcome in the context; but the traces of ink before εχειν in P, though reconcilable with]σ (Turner), are untypical enough of any letter to make restoration problematical, and OCT leaves the place blank. I do not find an attractive alternative. Jean Martin, from autopsy, suggests that there are traces of punctuation rather than part of a letter before εχειν; but then the αὐτῆς] which he prints is inconveniently long.]

45-46 'These are the essentials; the details you shall see, if you like; and please like!'

Plautus and Terence also on occasion warn their audiences not to expect too much in advance: P. *Trin.* 16f, *Vid.* 10f (fragmentary), T. *Adel.* 22ff: dehinc ne exspectetis argumentum fabulae, | senes qui primi uenient i partem aperient, | in agendo partem ostendent. These passages, although primarily relevant to Roman conditions, may reflect a recurrent feature of the brief prologue. See Addenda. p. 305f.

The problems of exposition in comedy are among those dealt with by Antiphanes, *Poieivis* 191 K. Prologue speeches vary widely in conception and scale. The 'long-winded god' as prologue speaker is deplored in a comic prologue of unknown authorship, Page, *Lit. Pap.* 60, of which lines 2-10 read as follows (Page's text and translation): 'Many there are, I know, who diligently try to tell their story's beginning – how it came into being at the start – then the second stage; who add both the causes and the proofs of this: for the sake of which they are bound to make a lengthy, tiresome speech, to an audience half-asleep, giving the clearest information and setting every detail forth . . .'

Perhaps Menander applied to his prologue the method recommended by Aristotle for the composition of a plot. Whether it is original or not, one should sketch the story in general terms before developing it (*Poetics* 1455 b): *τούς τε λόγους καὶ τοὺς πεποιημένους δεῖ καὶ αὐτὸν ποιῶντα ἐκτίθεσθαι καθόλου, εἴθ' οὕτως ἐπεισοδιοῦν καὶ παρατείνειν* (he then illustrates from Eur. *IT*) *μετὰ ταῦτα δὲ ἥδη ὑποθέντα τὰ ὀνόματα ἐπεισοδιοῦν*. On the relative unimportance of names, cf. 1451 b 12ff in regard to Comedy, and see under 5ff above; on Menander's idea of composition in general, see *Introd.* I, p. 10ff.

[46 Perhaps another verb at the beginning, but there seems nothing more likely. *βουλήθητε*, picking up *ἐὰν βούλησθε*, is too good a turn of phrase to be emended on the ground that the imperative is an unexpected form: cf. 905. *ἐὰν βούλησθ'*: *ἐβούληθητε* δέ Sandbach. *βουλήθητε* δὴ Treu.]

47-49 Pan prepares to return to the shrine, announcing the arrival of the characters who open the play. The form in which he does so is conventional: see e.g. E. *Hip.* 51ff, P. *Aul.* 37ff; and for *καὶ γάρ* in this situation, E. *Phaethon* 58 (= 753.10 N²); Ar. *Peace*, 232, 1208; *Dysk.* 230 below, with n. there.

48 *συγκυνηγέτην* 'hunting companion' is here hesitantly supplied as the missing description of Chaireas, a 'helpful friend' according to Sostratos' remark about him at 56f, 'the parasite' according to the list of *dramatis personae* in P, which describes him, I believe rightly, by dramatic type. For *συγκυνηγέτης*, see especially Aeschines, in *Ctes.* (3).255 *πότερον οἱ συγκυνηγέται ἢ οἱ συγγυμνασταὶ αὐτοῦ, ὅτ' ἦν ἐν ἡλικίᾳ*; and Liban. *Decl.* 27.25 *συμπότης εἰμί σοι, συστρατιώτης, συγκυνηγέτης*; noting also E. *IT* 709 (Orestes to Pylades) *ὦ συγκυναγὲ καὶ συνεκτραφεῖς ἐμοί*. Libanius, who echoes the *Dyskolos* elsewhere in *Decl.* 27, could have recalled the word from here, but the possibility is too slight to count much: cf. on 91-2.

[The strongest argument in favour of this treatment of the text, a variant of that given in ed. pr., is that the expression *τὸν ἐρῶντα τὸν τε* (x) *ἄμα* requires (x), like *τὸν ἐρῶντα*, to be a description recognizable

from what has gone before; (x) must therefore refer to the *κυνηγέτης* of 42, who must accordingly be Chaireas. Serious objections are seen in the paradox of exposition which results, that the *συγκυνηγός* of the prologue is not the same person as the *συγκυνηγός* of the play: for these, see on 42-43; on Chaireas *qua* parasite, see under 57ff; on the list of *dramatis personae*, see above, pp. 124ff.

OCT and other edd. adopt no supplement; many are offered, and some printed in texts, by those who identify the *κυνηγέτης* of 42 as Pyrrhias and require a word other than 'hunting companion' to describe Chaireas: they may be classed as (a) attempts to find a suitable synonym for 'parasite', prompted partly by *ὁ παράσιτος* in the list of *dramatis personae*: e.g. *τόν τε συγκ[λίτην βάδη]· ἄμα* (Bingen); (b) attempts to find some other word descriptive of Chaireas: e.g. *τόν τε συνακ[ολουθήσαιθ]· ἄμα* (Turner, who refers to 350 for the corruption he assumes.) None of the solutions arrived at on these lines appear to take adequate account of the limitations imposed by the pattern *τὸν ἐρῶντα τόν τε* (x) *ἄμα*, and some introduce improbabilities of language and/or palaeography: *συνκ[*, not *συνπ[*, *συνν[* etc. is almost certainly the reading of P. More adventurous hypotheses (grave corruption or interpolation; the prologue written for another version of the play) remain without verification, except in the sense that the text is not so far satisfyingly restored.]

49 '... talking to each other about this.' The verb *συγκοινόμαι* is probably to be accepted in a similar sense at Thuc. 8.75, and the pres. ptcp. is admirably suited to the context here, but it is inconveniently, if not impossibly, long for the space available if correctly written in P: perhaps *σ[υγκινομ]ένους* vel sim. was what the copyist wrote. [*σ[υννοουμ]ένους* Fraenkel (perhaps compare E. Or. 634); *αὐτοὺς* . . . *σ[υμβαλουμ]ένους* Jean Martin ('qui apporteront eux-mêmes des précisions à ce sujet'); Rees suggests *σ[ημειουμ]ένους*; alii alia.]

50-80 Opening scene: Sostratos and Chaireas enter in conversation. Sostratos is evidently supposed to have pointed out the place of his romantic meeting with Knemon's daughter; Chaireas at first reacts with bland detachment, but cannot decline the chance to parade his expertise in arranging love-affairs for friends. Sostratos gives more details, and we learn that he has already sent the slave Pyrrhias to see Knemon, and is worried at the lack of results.

51 'garlanding the Nymphs' suggests putting garlands on statues of them. Pan and the Nymphs could have been represented outside the stage-Nymphaeum by scene-painting or otherwise, but it is doubtful if Menander's audience needed this aid to imagination. [In 50, OCT, after Maas, adopts *ἐνθένδε* for P's *ἐνταυθα* from the quotation in Ammonius as emended by Valckenaer - a long shot, but possibly a true one. For the sense 'hereabouts', cf. Bluck on Plato, *Meno* 83 a 4.]

52 '... you came away in love with her at first sight?' ἐρῶν goes closely with ἀπῆλθες: cf. frg. 568.6 ἕτερος... οὐδὲν πέπονθεν, ἀλλ' ἀπῆλθε καταγελῶν | ἕτερος δ' ἀπόλωλε. For Chaireas' comment, cf. 102 ὡς ὀργίλως.

53 ἦ τοῦτ' ἐβεβούλευσ' ἐξιῶν: 'had you decided when you set out?' [ἦ or ῆ (Kraus)? – P has no accent.]

54f The lover naturally wishes to be taken seriously, and tacitly accepts the reassurance (such as it is) of Chaireas' 'I can well believe it.' Cf. *Heros* 39 (Daos) Γέτα, καταγελᾷς; (Getas) μὰ τὸν Ἀπόλλω, and for remarks in similar form, see Ar. *Frogs* 58, *Plut.* 973; slaves joke more boisterously at the expense of their lovesick young masters in the opening scenes of P. *Curc.* and *Pseud.*

57ff *The part of Chaireas*: (i) The list of *dramatis personae* calls him δὲ παράσιτος. His name apparently gave no clear clue to his nature, for it is not otherwise known as a parasite name, and is given by Menander to young men in *Fab. Inc.* and *Koneiazomenai*, and to an old man in *CF*. Nor, it seems, is there a clear verbal clue in the text, unless we are prepared to introduce one at 48. In the theatre, such a character could have been recognized by his mask, and possibly also by costume (Intro. II.3, pp. 33, 37(g)); but Menander spends little time before giving him a speech which characterizes him beyond doubt; and it is probably from this, rather than from any other possible source, that the description in the *dramatis personae* ultimately derives. He emerges not simply as a friend with a helpful gift for affairs who happens to be with Sostratos in the country, but as a member of the class who make friendship a profession, cultivating their social superiors for their own advantage (for instance, earning dinners by praising a man's wit and enduring his insults): in fact a 'sponger' or 'hanger-on' of the kind known variously in Antiquity as 'parasite' and *kolax* or 'flatterer'. Doric comedy had such a figure, known from Epicharmus' play 'Hope or Wealth' (34-35 Kaibel), and probably recalled in the standard 'Sicilian parasite' mask (cf. Webster, *GTP* 82, *MNC* 21); in Attic comedy, the type goes back at least to the chorus of Eupolis, *Kolakes*, of 421 B.C., though the name 'parasite' as a special name for it appears to be a fourth-century innovation, possibly by Alexis, as has been argued by Arnott *BICS* 1979.73. In Menander, the traditional type of boon companion and cadger is well represented by the Gelasimus of P. *Stichus* (from *First Adelphoi*); but there is also, as already in Middle Comedy (e.g. Antiphanes, *Progonoi* 195 K), a younger, more active figure in the rôle of lover's confidential *aide*, like Chaireas here (who shows no interest in food and drink), and Gnathon in *Kolax* (see especially T. *Eun.* 232ff). See further Webster, *SM* 75, *LGC* 65; Athenaeus 6.235 f and following is the source of some of the most relevant texts, including Timokles, *Drakontion* 8 K, of which vv. 6f

read: ἐρῶς, συνεραστῆς ἀπροφάσιτος γίνεται | πράττεις τι, πράξει συμπαρὸν ὃ τι ἂν δέῃ 'If you are in love, he joins in to help with a will; if you've something to do he'll be with you and do what's needed.' For the rich young man accompanied by a parasite on a hunting trip, cf. Astylos and Gnathon in Longus, *Daphnis and Chloe* 4.10ff.

(ii) Chaireas' rôle, therefore, like that of Sikon the cook, is partly to be seen as a standard turn of the comic stage (cf. *Introd. I*, p. 6 with n. 1). Like Sikon at 489ff, Chaireas boasts of his expertise, and in both cases it comes to nothing. But Menander is not prepared to spread himself far simply in order to gratify anyone's taste for the familiar: both the cook and the parasite are integral to the design of the play, and the traditional humour they bring with them is deployed with conspicuous economy – an instance of what *can* happen is the parasite-speech of 45 lines quoted from Nikolaos (fig. 1 K.) Although Chaireas drops out of the play after 134, his disappearance is acceptably motivated, and he is not expected to return. He has served his dramatic purpose in the exposition, and begun the trials of Sostratos, who started out (as we may think already) by depending too much on the prospect of help, and parts from his fair-weather friend in a mood of angry disillusionment (135ff).

(iii) The form of the speech: Chaireas gives two instances of love-affairs (with *hetaira* and with free-born girl), and says what he does in each case. This kind of self-description, like the character himself, is traditional; both it and the syntactical construction which goes with it are extensively paralleled in comedy, and recur with Sikon the cook at 493ff. The parataxis παραλαμβάνει . . . φέρω . . . , where a less lively style might use a condition ('If he . . . then I') is seen in a parallel form in the lines of Timokles quoted above under (i). Punctuation in such sentences is problematical, since the proposition with which they begin may usually be interpreted either as a statement or as a question (Does he . . . ? Then I . . .); and in the present passage some prefer to read interrogatively the words παραλαμβάνει . . . ἑταίρας and γάμον . . . ἐλευθέρων. [Cf. KG II.233f; *NTGramm.* §494; on speeches of self-description, see Eduard Fraenkel, *de med. et nov. com. quaestiones selectae* (Göttingen, 1912), 76ff.]

57 τοιαῦτα scans with its first syllable short by correption, as commonly: see on *παιανιστάς τινας* in 230.

58-63 Violent passion calls for violent action. Chaireas' method is the common one of going in revel to the girl's door (like Phaedromus in *P. Curc.*, for example), and threatening to burn it down with his torch if not let in to carry her off. See Headlam-Knox on Herondas 2.34-37 for a full array of references.

58f παραλαμβάνει: sc. ἐμέ, the object understood from the context, as with κατακάω in 60.

59f For the string of verbs, cf. 547-9; for *κατακάω* see above. The parasite in Antiphanes, *Progonoi* 195 K says he is 'an earthquake at crowbarring doors, and a cricket at jumping in.'

62 *αὔξει*: the shorter form *αὔξω* continues in use in Attic and Hellenistic Greek alongside *αὐξάνω*: e.g. in Comedy, A. *Ach.* 227, Philemon 148 K. In P the commoner form has replaced the rarer one: cf. *Intro.* III, p. 51 under 'Substitution (ii)'.

63 'In (acting) quickly there is quick relief': *ἐν τῷ ταχέως* is a striking illustration of the ease with which the Greek article forms the equivalent of a noun: cf. Plato, *Laws* 667 c (Truth gives to learning) *τὴν . . . ὁρθότητα καὶ τὴν ὠφέλειαν καὶ τὸ εὖ καὶ τὸ καλῶς*.

64-68 A marriage contract is permanent: therefore careful enquiries are needed. The theme is developed in frg. 581 by a father with a daughter to betroth; cf. also frg. 530, *βίον ὄν* is the financial status of the proposed in-laws: cf. 306f *βίον ἱκανὸν ἔχων*.

66-68 'for I am leaving my friend with all my arrangements in the case as a permanent record for the future.'

εἰς πάντα τὸν λοιπὸν χρόνον: cf. Isocrates, *Busiris* (II).10 *ῥήθη δεῖν καὶ τῆς ἀρετῆς τῆς αὐτοῦ μνημεῖον εἰς ἅπαντα τὸν χρόνον καταλιπεῖν*.

γάρ is deferred to 7th place in the sentence (i.e. *εἰς πάντα τὸν λοιπὸν χρόνον* forms a single unit of expression, and *γάρ* takes second place in the next unit). It is in general less rigorously treated in respect of word-order than *δέ* and other connecting particles: cf. 10 n., and Denniston, *Particles* 95ff. The conversational style of later comedy provides such parallels as *τοὺς ἐν τῇ πόλει | μάρτυρας ἔχω γάρ* Philemon, *Pareision* 60 K, and *τὸν μὲν ἀπράγμονα | καὶ κοῦφον ἑξαπατᾶν γάρ ἐστι δεσπότην | φλύαρος*, M. *Perinthia* 13ff.

ὅσ' ἂν διοικήσω: with the text as here emended, the arrangements themselves are said to constitute a 'reminder' or 'record': cf. Plato, *Phaedrus* 233 a *οὐκ ἔξ ὧν ἂν εὖ πάθωσι ταῦτα εἰκος ἐλάττω τὴν φιλίαν αὐτοῖς ποιῆται, ἀλλὰ ταῦτα μνημεῖα καταλειβήναι τῶν μελλόντων ἐσεσθαι* – but in such expressions, concord of number and gender may be absent, as here: KG I.62f; on the tense of the subj., see KG I.187f. [*ὥς ἂν* is accepted from P by ed. pr., OCT and generally; but it leaves *διοικήσω* without a direct object, and seems to me improbable either in reference to the manner of the transaction (so Kraus, among others, quoting Plato, *Smp.* 181 a: cf. Jebb on S. *Ai.* 1369) or as an indefinite temporal – Diano, referring to KG II.445, 447-8: cf. LSJ s.v. *ὥς* A. d.)]

68f *καὶ μάλ' εὖ*: understand *λέγεις*, as often with *εὖ*γε: 'Very good, but not very satisfying to me.' Chaireas does not accept the reproach implied: 'Even in your case we must begin by hearing all about it.' [On *οὐ πᾶν* 'not at all', 'not very', see H. Thesleff, *Studies on Intensification* . . . 76ff (Soc. Sci. Fennica, Comm. Hum. Litt. XXI.1, 1954).]

70ff ὄρθριον τὸν Πυρρίαν . . . πέπομφα: so far the scene has been largely concerned to display the lover and his parasite to the audience; it now turns to the exposition proper, as at *P. Curc.* 67: nunc hinc parasitum in Cariam misi meum – in *Curc.*, the rôles of slave and parasite are reversed. If the view here taken of the prologue speech is right, this is the first the audience hears of Pyrrhias: see on 42-43 and 48. Sostratos' statement that he has sent the slave to see the girl's father, or the master of the house, confirms that he is serious about marrying her: hence Chaireas' exclamation of shocked surprise. Cf. 136ff.

75-77 Sostratos realizes that he may have been tactless ('that was not something that suited a slave'); here, as later, he is conscious of his own situation, and capable of seeing himself as others may see him: cf. on 522-45. [ἤμαρτον need not be interpreted as a question, with OCT; ἤρισσ' is probably acceptable as pluperfect passive (cf. εἰρήκειν 78), though it is apparently a novel use of the verb; some prefer to read ἤρμισσ' (Kamerbeek). τὸ τοιοῦτό γ' OCT (Page), but see van Groningen ad loc., and *Introd.* III, p. 52.]

78ff πάλοι τεθαύμακα: 'I am very surprised (and have been for some time) . . . ' εἰρήκειν . . . τὰνταυθά μοι: 'My instructions to him were to find out the situation there and report home to me at once.'

81 Enter Pyrrhias at a run, as slaves and others with news constantly do in comedy; he comes from the audience's left, the direction of Knemon's land. A prototype of this scene is the entry of Amphitheos in *A. Ach.* 176ff, who, like Pyrrhias, has been sped on his way by pursuit, and was threatened with shouts and stones by the infuriated rustics of the chorus. The comic effect, and the suspense, are heightened by the cries to clear the way, the breathlessness (96f), and the general note of alarm: all this is familiar, but two neat individual touches are that the hunted man has himself just been described as a hunter (71), and that he stubs his toes on the rocks of Phyle (91f). At the same time, throughout the scene, Menander is building up his portrait of Knemon, and preparing the audience for his first entry at 153. [Running slave: for examples and discussion, see Webster, *LGC* 92f, Duckworth, *Nature of Roman Comedy* 106f, and the indexes of both works, s.v.]

πάρες: 'let me pass', as e.g. in *Com. Anon.*, Page, *Lit. Pap.* 48.7 εὐλάβει, βέλτιστε· πρὸς θεῶν, πάρες.

πᾶς ἅπελθ' ἐκ τοῦ μέσου: 'get out of the way everybody', a colloquial use of the second person imperative which appears at *A. Ach.* 204 τῇδε πᾶς ἔπου δίωκε, and several times elsewhere.

82 Cf. *Epitr.* 558-9 ὑπομαίνεθ' οὗτος, νῆ τὸν Ἀπόλλω, μαίνεται, | μεμάνητ' ἀλγηῶς, μαίνεται, νῆ τοὺς θεοὺς.

83 φεύγετε . . . **86** ἀπαλλαγῶμεν . . . **87** ἀπὸ τῆς θύρας, κτλ: Knemon

is made out to be a man possessed, whose house should be avoided for fear of evil. In *P. Most.*, Tranio tells Theopropides to flee from the 'haunted house' in very similar terms (460, 512, 527, etc.). [Treu assigns τί ἐστι to Chaireas.]

βώλοις, λίθοις: cf. 120. The vivid asyndeton in both passages is not unnaturally replaced with connectives in the flatter style of prose adaptations: e.g. Aelian, *Ep. Rust.* 14: βάλλω τοὺς εἰσφοιτῶντας εἰς τὸ χωρίον καὶ βώλοις καὶ λίθοις.

84 ποῖ: understand φέρει or φεύγεις. ποῖ σύ; ποῖ, μαστιγία; *Sam.* 109, cf. 225, 237; ποῖ σύ, ποῖ; answered by . . . πρὸς τὴν ἀσφάλειαν, *Com. Anon.*, Page, *Lit. Pap.* 48.13f.

[85 Eitrem, van Groningen and others read οὐκέτι ἴσως διώκει as a question. τί δαί Gallavotti, after P¹. Confusion of δαί with δέ etc. by copyists makes it hard to be sure of the incidence of the word, but since it is not so far known to be Menandrean, P²'s correction to δέ (which is linguistically acceptable) is much better adopted. Cf. Page on *E. Med.* 339, and Bluck on Plato, *Meno* 71 c 4.]

88-95 Pyrrhias tries to make the others understand that there is evil abroad; they think he has run wild, perhaps that he has gone mad. The general sense of the passage emerges, though not without difficulty, from what is preserved in P; but damage to the ends of 89-94 leaves ambiguities which mean that nothing more than a specimen restoration can be offered, and OCT leaves the text unrestored. The alternatives mentioned in the notes below do not exhaust the range of suggestions and possibilities.

88-91 'For some son of Woe, some man with the evil eye on him, or the black bile, living here in the house, the man you sent me to see – Gods above, it's something terrible!' In this version of the text, Pyrrhias' breathless excitement and desire to impress are supposed to lead him from a grandiloquent beginning to an incoherent conclusion. In 88-89, Ὀδύνης . . . ἄνθρωπος is interpreted as a tricolon based on the form described by Fraenkel on *A. Ag.* 55f: i.e. τις goes with all three expressions; ἄνθρωπος is taken to be common to the last two, P's rough breathing being disregarded. After two attempts at a plainer description of Knemon, the slave breaks off and groans at the pain of his feet. [A main verb, which this version lacks, can be found in different ways: commonly, as in OCT, ἄνθρωπος is accepted and ἐστὶ understood; since]ει and not]ε is a possible reading at the end of 89, τυγχάν]ει (Barrett) or another verb may be thought to have stood there, since μεγάλου κακοῦ in 91 may be a dependent gen. and not an exclamatory one, ἤρξέ μοι (Ha.) vel sim. could be imagined as the end of 90; perhaps – though the tense would be odd – the verb ἦν has been lost by omission or corruption in 88 (κακοδαίμων <ἦν> Gallavotti; ἦν, κακοδαίμωνων Diano). The possibilities of ὀκῶ[v for οἰκῶ[v with crasis

as in *ῥόκοτροψ*, Ar. *Thes.* 426), and of *πρὸς ἧν* for *πρὸς ὃν* are offered respectively by ed. pr. and by Maas and others: without further exploration, it becomes clear that several or many ways of writing the sentence can be devised; what Menander in fact wrote we cannot determine without further evidence.]

88 Ὀδύνης . . . υἱός looks as if it anticipates such Biblical phrases as *ὁ υἱὸς τῆς ἀπωλείας* (=The Antichrist), 2 *Thess.* 2.3; in these, however, the influence of Hebrew appears to be paramount (see, e.g., *NTGramm.* §162 (6)); in true Greek usage the genealogical metaphor was probably always felt to be alive, even in its more fanciful developments: hence Ὀδύνης is appropriately printed with a capital letter and taken as a personification. Examples are: *Κόρον*, "Υβριος υἱόν in an oracle quoted by Hdt. 8.77; *ἐγὼ δ' ἐμαυτὸν παῖδα τῆς τύχης νέμω*, κτλ. S. *OT* 1080ff; *Διόνυσος*, υἱὸς *Σταμνίου* Ar. *Frogs* 22 ('D., son of Winejar'); from later Greek, (Palladas) *Anth. Pal.* 9.394, quoted by Gigante: *Χρυσέ, πάτερ κολάκων, ὀδύνης καὶ φροντίδος υἱέ*. Cf. also P. *Epid.* 673: *apage illum a me! nam ille quidem Vulcani irati est filius*, with Duckworth's note ad loc. [Detailed discussions include S. Boscherini, *Stud. Ital. Fil. Class.* 1959.247ff, and S. Eitrem, *Symb. Osl.* 1959.132f.]

κακοδαιμονῶν: lit. 'possessed by an evil spirit', cf. *κακοδαιμονῆς* Ar. *Plut.* 372, and *δαιμονῶντας* E. *Pho.* 888. In spite of P's accent, ed. pr.'s conjecture seems best.

89 *μελαγχολῶν*: 'melancholy-mad' (LSJ), cf. *Sam.* 218; for 'black bile' and madness, cf. *Epir.* 560f *χολή | μέλαινα προσπέπτωκεν ἢ τοιοῦτό τι*, and Sedgwick on P. *Amph.* 727; a similar expression is *χολάω*, *Epir.* 217 and elsewhere.

οἰκῶν, κτλ.: cf. *Heros* 21f *ποιμὴν γὰρ ἦν Τίβειος οἰκῶν ἐνθαδὶ | Πτελέασι*. The article (i.e. a form of crasis) is not necessarily to be expected: cf. Headlam-Knox on Herondas 6.52: *ὁ δ' ἕτερος ἐγγὺς τῆς συνοικίης οἰκέων | τῆς Ἑρμοδώρου . . . | ἦν μὲν κοτ', ἦν τις . . .* [P's *ἄνθρωπος* (if significant at all) may have come from an attempt to find a definite antecedent for *πρὸς ὃν*. It does not suggest that the line ended with a verb; it may mean that there should be a stop before *οἰκῶν*, as in OCT. Crasis of *ὁ οἶ-*: cf. Schwyzler I.401.]

90 *πρὸς ὃν μ' ἐπεμψας*: cf. 70-74. *πρὸς ἧν* (Maas *et al.*) makes the sentence run more smoothly. For the break in thought assumed in this text, cf. *Sam.* 109-12, perhaps *Fab. Inc.* 19f. [*ἐπεμψ[ε]* OCT (Page), and others. *Ἡράκλεις* Arnott. *αἴτιος* (ed. pr.), *ἄξιος* (Browning *et al.*) and *ἵνα τύχω* (Kamerbeek) illustrate other ways of accounting for the following genitive.]

91 *μέγα κακόν* (like Lat. *magnum malum*) is an expression constantly on the lips of slaves to refer to the pains, punishments and other troubles they meet or fear: cf. Simiche at 877, *ἔσται μέγα κακόν πάλιν [τί σοι ' . . . something else dreadful on the way']*, and see on 99ff.

91-96 The text continues to be uncertain, and with it the assignment of parts (on this topic, see *Introd. III*, p. 44ff). OCT adopts no restorations; as before, and as usually where blocks of lines are damaged, the text given in this edition is a specimen, and variant possibilities of restoring it are by no means exhausted in the notes.

Three leading assumptions are made: that *πεπαρώνηκε* in 93 refers to Pyrrhias; that 94f contains a strong denial by him that he is or has been acting abnormally; and that 95f sees his story off to an incoherent start: as appears at once, he can tell a good tale, and he is possibly supposed to be exploiting his alarm and breathlessness to impress his listeners all the more.

91-92 The reference is to stumbling over the rocks (*προσπταίων*) while being chased by Knemon (117ff) – a point which would be well taken by those who knew their upland Attica.

[To complete the sense, a verb meaning 'break' or 'bruise' is needed: not *ῥαξα* uncompounded (ed. pr.); perhaps *κατέαξα*, with the slight chance that Libanius preserves the right word in *Decl.* 27.18 τὸ μοςχίον εἴ ποτε ἐσκίρτησε, κατέαξα λίθους αὐτοῦ τῶν ποδῶν (cf. on 114 below). Otherwise, e.g., *συνέτριψα γάρ* (Shipp). P marks change of speaker in or at the end of 92; in spite of P's breathing, I take *ἄπα[ντας]* to be certain, and the sense there to be complete; *τοὺς ἐμούς* (ed. pr.), *τῶν ποδῶν* (Oguse) and other continuations are possible. Many alternatives exist for *μαίνειτ' ἢ* (e.g. *ἄρ' ὁ παῖς* Lloyd-Jones; *Ἡράκλεις* Ha., with interrog. *τί* in 93; *πεύσομαι* or *ὀφομαι* Quincey, Shipp, comparing 879).]

92-95 so. 'Is he mad, or did he come here and do something crazy?' CH. 'It's obvious he's out of his mind.' PY. 'I'll be utterly damned if I did, Sostratos.'

93f *παρονέω* means not only to misbehave when drunk but to misbehave as if drunk: see *CF* 41; τὸ σὸν πάρονον is said of Polemon's cutting off Glykera's hair in *Perik.* (444, cf. 410). At 138ff Sostratos again suspects that Pyrrhias has done something wrong, still unable to credit Knemon's spontaneous nastiness. Chaireas follows the lead he is given.

[P omits the iota in *πεπαρώνηκε*, producing a small crop of violent emendations by ed. pr. (*ἐλθὼν τι πάλλων ἦκε*) and others. Change of speaker is indicated in or at the end of 93; a participle describing Pyrrhias (or a finite verb, cf. *Heros* 1-3) seems most likely; Jean Martin, filling in the line with *δηλαδή*, leaves Chaireas to say *εὐδηλός ἐστι* alone.]

94f Pyrrhias' denial: cf. 140, 142 (*ἔκλεπτον*); and Xanthias in *Ar. Frogs* 612ff *καὶ μὴν νῆ Δία, | εἰ πώποτ' ἦλθον δεῦρ' ἐθέλω τεθνηκέναι, | ἢ 'κλεψα τῶν σῶν ἀξίων τι καὶ τριχός*. For the oath as assumed here, see *Ar. Lys.* 933 'Don't deceive me . . .' answered by *νῆ Δι', ἀπολοίμην ἄρα*;

Euboulos, *Chrysilla* 117 K εἴτ' ἐγὼ κακῶς ποτε | ἐρῶ γυναῖκας; νῆ Δι' ἀπολούμην ἄρα; for a fuller form, e.g. *Dysk.* 309-13, *Epitr.* 704f.

[Ed. pr., disregarding the paragraphhi in P, continues Pyrrhias to εὔδηλός ἐστι (of which the subject is supposed to be Knemon); then (Σω.) ἔξω τῶν φρενῶν.; and 95 (Πυ.) Σώ]στρατ' ἀπολο[ύμεθ'· ἔχειν] δὲ δεῖ φυλακτικῶς. If ἀπολο[ύμεθ', with elision, the only likely sequel on metrical grounds is a long syllable or a resolved long (υ υ); if ἀπολο[ύμεθα without elision, the sequel must be a long (Introd. IV, Notes A, B and C). Other parts of ἀπόλλυμι have been considered: e.g. ἀπολε[ῖ σε (Shipp), ἀπόλω[λα (Ha.).]

95f ἔχε δὲ πῶς φυλακτικῶς: 'But be on the look-out', cf. 777 ὀξυπείνως πῶς ἔχει. I take it that Pyrrhias says this as a preface to his story, somewhat after the fashion of Tranio at P. *Most.* 472ff as he prepares to tell the story of the haunted house: circumspicedum numquid est | sermonem nostrum qui aucupet... circumspice etiam. (cf. on 83). If so, the implication is 'If you don't believe me, mind he doesn't catch us here while I explain.' But (a) ἀλλ' οὐ δύναμαι λέγειν seems to several critics to be the beginning of a reply; and (b) the absence of a more explicit introduction to the story (e.g. a command to tell it) is singular. Hence (Σω.) λέγε[ι] δὲ πῶς φυλακτικῶς. (Πυ.) ἀλλ' οὐ δύναμαι, κτλ. (Blake) may be nearer the truth.

[P has no sign of a change of speaker (traces of a paragraphus would probably be visible in spite of the damage at the beginning of the line if the copyist originally wrote one there). On P's reading after the gap in 95, see Introd. III, p. 51f under 'Misreading (ii)'; above δε, there is probably to be seen not a upsilon, but a diastole crossed through to delete it.]

96-97 ἀλλ' οὐ δύναμαι λέγειν, κτλ.: cf. E. *Ion* 336 ἄκουε δὴ τὸν μῦθον. - ἀλλ' αἰδούμεθα; for ἀλλά in continuous speech, see further Denniston, *Particles* 7f, who quotes among other passages E. *Med.* 1051ff τολμητέον τάδ'. ἀλλὰ τῇς ἐμῆς κάκης, | τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί. | χωρεῖτε, παῖδες... This highly dramatic reference to breathlessness is interesting in contrast with the beginning of the Guard's speech in S. *Ant.* (223ff); similar, perhaps, but much more fully developed, is the parasite's exploitation of his tiredness and hunger before telling his tale in P. *Cure.*, 309ff: tenebrae oboriuntur, genua inedia succidunt, etc.

προσέστηκεν: 'is pushed up', 'checked', for which ed. pr. refers to Aristotle, *Problems* II.38 (870 a 32ff), and I.41 (864 a 13). Similarly μόλις λαλοῦντα καὶ τὸ πνεῦμ' ἔχοντ' ἄνω M. *Halieus*, frg. 23.

[ἀλαεῖν Quincey. It is of course quite uncertain that P's]σέστηκεν derives from a compound, but the presence of the breathing does not prove the contrary: in 98, P has προσήλθε, and in 108 ἀνόσιε. OCT, adopting no restoration, has 'fort. λ[έγειν. ἀφε]ς.' in the app. crit.

(cf. *Introd.* IV, Note A, at p. 63). If 95 is treated on the lines proposed by Blake (see above), an attractive possibility is (*Πυ.*) ἀλλ' οὐ δύναμαι. (*Σω.*) λ[έγ' εὐθύ]ς. (*Πυ.*) ἔστηκεν δέ μοι (van Groningen, after Roberts). 98: "τὸν κύριον ζητεῖτ[']" ἔφ]ην Bingen, Mette; Jean Martin finds τ['] 'beaucoup plus vraisemblable' as the reading of P.]

99ff The 'wretched old woman' is Simiche, the γράυς θεραπεία of whom we heard from Pan, 31.

Tr. '... and from where I stand talking now, she pointed him out wandering round on the ridge there, the miserable old man, gathering himself wild pears – or something ghastly.' On the dramatic relevance of this detail, see *Introd.* II.1, pp. 22, 23f.

περιφθειρόμενον: cf. Lycurgus, in *Leocr.* 40, of the aged and infirm after Athens' defeat at Chaeronea: καθ' ὅλην τὴν πόλιν τότ' ἐπὶ γήρως ὁδῶ περιφθειρομένους, διπλὰ τὰ ἱμάτια ἐμπεπορημένους '... wandering about wretchedly at death's very door with their clothes pinned up double'. In both passages there is a second participle in apposition. The passive of φθείρω and of some of its compounds is not uncommon in the sense 'go', with an overtone of anger, or other emotional colour: e.g. θάπτον εἰσφθαρήθι σύ ('get in quickly, damn you!'); and ἀποφθαρεῖς ἐκ τῆς πόλεως ('clearing out of Athens' – to sign on as a mercenary), *Sam.* 229, 282.

The ἀχράς (syn. ἄχερδος) is a wild pear (*Pirus amygdaliformis*, Villars), with spiny branches and astringent fruit, called ἀχράς like the tree: see Gow on *Theocr.* 7.120, 24.89f; for the wild pear as a feature of rural Attica (where it may now be seen growing, in the district of Phyle and elsewhere), see *Heros*, frg. 8, quoted on 42-43. Schmid, *RhM* 1959 at p. 161, points out that Timon the Misanthrope is said to have crippled himself in a fall from a pear-tree: *Schol. Ar. Lys.* 808, and other sources, quoting Neanthes (*Jacoby, F Gr Hist* 84 F 35).

πολὺν κύφωνα, on the view taken here, is to be recognized as a phrase parallel to μέγα κακόν; Thierfelder interprets it admirably by translating 'magnam malam crucem'. For the form of the idiom assumed, see Theopompus 63 K ὥς μοι δοκεῖν | εἶναι τὸ πρόθυρον τοῦτο βασανιστήριον, | τὴν δ' οἰκίαν ζητρεῖον ἢ κακὸν μέγα '... and the house a place of torture or something horrible'; and Antiphanes, *Tyrrenhos* 211 K θρᾶπταν ἢ ψῆπταν τιν' ἢ | μύραιναν ἢ κακόν τί μοι δώσει μέγα | θαλάπτιον. '... or a muraena or some dreadful sea-creature'. κύφων (or κυφών? – see below) has, like Lat. *crux*, a well-documented literal meaning as an instrument of punishment (see LSJ, s.v., where the equivalent 'pillory' is offered); the extension of sense to 'object causing pain', hence 'pain', 'trouble' or 'something generally unpleasant' is well paralleled in Greek by ἀγχόνη (*a*) as 'noose', in the sense of 'rope for hanging': Semonides 1.18 and elsewhere; cf. Fraenkel on *A. Ag.* 1008ff; (*b*) idiomatically, ταῦτα δῆτ' οὐκ ἀγχόνη; (roughly 'Isn't that murder?') *Ar. Ach.* 125; cf. Aeschines, *False Embassy* (2).38

τοῦτο δὲ ἦν ἄρα ἀγχόνη καὶ λύπη τούτῳ. Finally, the use of πολὺς as an intensive may be seen as similar to that in the phrase πολλὴ ἀνάγκη. Attempts to interpret the expression in a more literal sense (e.g. 'collecting a pile of wood', ed. pr.; 'collecting a large amount of wood to build a pillory for himself' Lloyd-Jones, and similarly Jean Martin and others) seem to me far from convincing.

[Hesychius and Photius, quoted in the notes below the text, at least give a lead to good counsel on πολλὸν κύφωνα; but on περιφθειρόμενον Hesychius does nothing but darken it: his bizarre explanation has long been felt to depend on some passage of Comedy, and possibly this is the passage. For the possibility of misleading or erroneous lexical entries, etc., see below under 472f, 527f, 531-4; the present instance is responsible for the translation 'ridding his pear-trees of blight' ('en train d'épouiller ses poiriers') in ed. pr.; but in any case is τὰς φθειρας συλλέγει supposed to refer to collecting lice or collecting pine-cones (see LSJ s.v. φθείρ)?

Lloyd-Jones, printing περιφθειρόμενον ἀχράδας, ἦ πολύν, κτλ. in OCT, describes the verses as 'obscuri' and suggests that the sense must be 'prowling round the pears, curse him', with ἦ . . . συλλέγοντα as an expression tantamount to a wish (CR 1959.184): i.e. 'I wish he were collecting wood for a pillory'. This gives improbable syntax; the fact that ἦ πολὺς is a known collocation of words is (I believe) a false lead to interpretation, as is P's stop after ἀχράδας. P offers no accent on ἦ; its accent κυφῶν', preserved by ed. pr., OCT *et al.*, adds to the evidence for κυφῶν as opposed to the form κύφων, which is here preferred and which is standard in dictionaries (see Schol. Ar. *Plut.* 606). It is possible that the variation represents a distinction between different senses of the word, either a genuine one of pronunciation or a theoretical one of the grammarians - if so, it is a nice point how the sense here postulated was treated or pronounced.]

102f The comment ὡς ὀργίλως is provoked by the slave's highly coloured language; he brushes it aside and continues. The speaker was probably identified as Chaireas in P (for this is the likeliest reading and interpretation of the damaged marginal *nota personae*): if so, rightly - as in 112, 116f, 125ff. He seems to be trying to live up to his reputation as a helpful friend by words rather than by deeds. Cf. ὡς ταχύ, 52. Kraus notes *quid tam iracundu's?* at P. *Sti.* 321, said by Gelasimus the parasite to Pinacium the slave.

τί, ὦ μακάριε;: see on βέλτιστε in 144. Hiatus after interrog. τί is common in Comedy, but probably not admitted after indef. τι: see under 247ff.

[Some edd., including OCT, follow ed. pr. in attributing ὡς ὀργίλως to Sostratos; OCT continues (against P) with Χα. τί <δ'>, ὦ μακάριε; (*Πυ.*) ἐγὼ μὲν . . . (Lloyd-Jones). The marginal *nota personae* is hardly Σωσ]τηρ, possibly Πυ]ρρ, referring to 103.]

104ff Pyrrhias' polite approach: see above under 8ff. Greeting someone from a distance is a characteristic of the ἄρεσκος in Theophrastus, *Char.* 5; for ἐπιδέξιος cf. Aristotle, *Eth. Nic.* 1128 a 17 τοῦ δ' ἐπιδεξιῶν ἐστὶ τοιαῦτα λέγειν καὶ ἀκούειν οἷα τῷ ἐπιεικεῖ καὶ ἐλευθερίῳ ἀρμόττει.

106f προσεῖπα· καὶ | “ἤκω . . . : ‘run-on’ of this kind is not uncommon in M., e.g. *Sam.* 43f βάδιζε καὶ | σπεῦδ’; see 114 and on 407f.

107-8 “‘I’ve come to you about something sir,’ I said “ – I’m anxious for your sake to see you about a thing.”’

Pyrrhias’ attempt at the civilized man’s casual politeness has provoked doubts about the text from many (including myself): for the repetition of *τι . . . σε*, the construction of the accusatives, and the word-order all make one hesitate. But ἤκω *τι* gives acceptable idiomatic Greek with *τι* in its limiting sense of ‘about something’ (i.e. ‘for some reason’, ‘for some purpose’); and *ἰδεῖν . . . πρᾶγμα* may be taken as an expansion of the first part of the remark: i.e. *σπεύδων*, qualified by *ὑπὲρ σοῦ*, governs *ἰδεῖν*, which has *σε* as direct object and *πρᾶγμα τι* as qualification. Similar in sense is T. *Andr.*, *ex. alt.* 1 (=982), quoted by Jean Martin: *est de tua re quod ego agere tecum uolo*. Alternatively, after Thierfelder, who was among the first defenders of the text, ‘uenio ob quandam rem ad te, tua causa operam dans, ut certam rem intellegas’: i.e. *σπεύδων* with acc. + inf., and *πρᾶγμα τι* as direct object of *ἰδεῖν* (‘look at’, ‘look into’).

τι . . . τι πρᾶγμα: compare (a) Plato, *Prot.* 310 e: *αὐτὰ ταῦτα . . . ἤκω παρὰ σέ;* (b) Lucian, *Philops.* 39 *δέομαι γὰρ αὐτῷ τι συγγενέσθαι*, and see further Jebb on S. *OT* 788, Schwyzer II.77 under (ζ) and (θ).

[Dr J. A. Willis refers me to two further passages of *Protagoras* in which the same idiom should probably be recognized: (a) 316 b: *ὦ Πρωταγόρα, πρὸς σέ τι ἤλθομεν ἐγὼ τε καὶ Ἰπποκράτης οὗτος;* (b) 314 e: *Πρωταγόραν γὰρ τι δέομενοι ἰδεῖν ἤλθομεν*. In both, *τι* is the reading of BTW, printed by Bekker in (a) and approved by Orelli in both; in both *τοι*, which is quoted from certain of the *recentiores*, has attracted critical favour generally (e.g. Burnet, Nestle, Croiset and Bodin.) Cf. also *Perik.* 30f, reading *ἰδ[εῖν]* with Sudhaus and *τι* with cod.]

πάτερ as a mark of respect, as e.g. at 171; cf. 493f.

ἰδεῖν ‘see’ (i.e. ‘interview’, ‘meet’): cf. 305n.

For examples of repetitions involving pronouns and indef. *τι*, see KG I.660, 665 A.3, and cf. on 805f; for the word-order, cf. on 223ff.

[¹*ἰδεντισε*† OCT; *ἰδεῖν σ’ ἔτι* Eitrem, leaving the first *τι* far from *πρᾶγμα* (and why *ἔτι*?); others think that the end of 107 may derive from an infin. in *-σαι*: e.g. *πατρίδιον, κτίσαι* Maas, adopting *πατρίδιον* from Barber. ‘Possibly ἤκω δέ’, I suggested in BICS 1959.65, referring for ‘inceptive’ δέ to Denniston, *Particles* 170-2. *τινα . . . πράγματ’* (ed. pr.) is essentially a means to remove hiatus from 108, which is better done otherwise. *κεῖθός* Eitrem, quoted by van Groningen.]

109f 'And what was the idea of coming on to my land?' – but in the Greek Knemon puts first what concerns him most. For the δέ cf. Denniston, *Particles* 174f; for the deferred interrogative, cf. 114, Ar. *Lys.* 599 σὺ δὲ δὴ τί μαθὼν οὐκ ἀποθνῆσκεις; and in general, G. Thomson, *CQ* 33 (1939) 147ff.

[Numerous alternative corrections exist. Ed. pr. adds σύ after τί μαθὼν, but it comes better after ἦκεις; and from there it could have been lost very easily by haplography (*HKEIΣΣΥΤΙ*): cf. *Introd.* III, p. 50. Kassel would treat the first part of the sentence as an exclamation, punctuating after ἦκεις σύ, with τί μαθὼν; as a separate question. βῶλόν <θ' ἄμ> Diano, <καὶ> βῶλον Fraenkel.]

[**111** ἀφίσιον (P) has found supporters, among them Gallavotti, Kraus, and Jean Martin: cf. Kassel, *Gnomon* 1961.135, quoting Maas, *RhM* 68 (1913) 357. But the reading cannot be trusted as evidence for the quantity ι in Menander, any more than ἐστὶν ἐκεῖ and the like can be trusted as evidence of 'split anapaests': cf. *Introd.* IV, p. 65 under (h). At *Epitr.* 754 most editors (including Jensen, Koerte and Wilamowitz) adopt Lefèbvre's ἀφίεσο, which involves a choice between a 'split anapaest' and a short iota. The minority (including van Leeuwen) is right in accepting ἀφεῖσο (αφεῖσο ex αφεεσο cod.); in spite of LSJ, this is a perfect imperative, like πέπαυσο at *Sam.* 135, not 'plpf. 2 sg.']

112 εἰς κόρακας is invariable in this set phrase, although Menander elsewhere uses εἰς: cf. Wilamowitz, *Schiedsgericht*, p. 53; Jackson, *Marginalia Scaenica* 82. Chaireas presumably means 'To hell with him', or 'To hell with that', not 'To hell with you' (for telling such a tale). Cf. on ἅπαρ' εἰς τὸ βάραθρον in 394.

ἀλλά σ' ὁ Ποσειδῶν, sc. ἀπόλεσειεν: cf. 504. [Here and elsewhere P spells the god's name with -ι-, not -ει-: 504, 633, 777, 889.]

113 κατέμυσα: the upsilon is presumably short; for this treatment of the first metron, see on 496. The aorist, of a single rapid action, is the appropriate tense.

πάλιν 'in turn', introduces the second of a related series of actions (taking hold of the stake, after picking up the clod and hurling it), and it is followed by τὸ δὲ πέρας (117), as at *Epitr.* 568-71. It is not clear what the χάραξ was supposed to be: a piece of one of the pear trees, a tree-prop, a fence-post, or (as I should like to think), a rustic equivalent of the old man's βακτηρία with which Menander has endowed his hero: he may be supposed to be carrying it still at 168. Cf. Gow on Theocr. 4.49. [The marginal gloss μᾶστιγγα in P is apparently an attempt at explanation based on Sostratos' reference to the incident in 142; χάραξ can hardly mean 'whip', but the fact that it could be explained as 'whip' may bear on the text of the following line. See LSJ s.v., and Pritchett, *Hesperia* 1956.305f.]

114 ταύτη μ' ἐκάθαιρε: 'he set about me with it'. This emended text assumes καθαίρω as 'beat', 'strike': cf. 901, and Theocr. 5.119, with Gow's note. There is a similar colloquial use of πλύνω 'wash' to mean 'abuse': cf. Eng. 'dress down'. The emendation is prompted by the reference back to the incident at 142 and 168 (?), by P's gloss μάστιγγα (see above), and by the behaviour of the misanthropes in Lucian, *Timon* 48 and Libanius, *Decl.* 27.18: (a) Lucian: (*Timon*) πλὴν ἀλλὰ προσεῖπεν καὶ σε φιλοφρονήσασθαι τῇ δικέλλῃ. *Philiiades*, ἀνθρωποὶ, κατέαγα τοῦ κρανίου ὑπὸ τοῦ ἀχαρίστου, διότι τὰ συμφέροντα ἐνουθέτουν αὐτόν. (b) Libanius: καὶ ὁ κύων εἰ σαίνει με προσιόντα, τῇ σκαπάνῃ συνθραύω.

[Taking P's ἐκάθαιρε ταύτην, we can hardly say that it means 'hit my head' with ed. pr.; the idea that Knemon was 'cleaning' the stake of earth or twigs has been advanced more than once, and is adopted by Jean Martin, but seems singularly weak in the context: why is Knemon suddenly so deliberate, or Pyrrhias so specific? : ἐκάθαιρε ταύτην Sydn.] leaves the verb without an object; ἐκάθαιρε †ταύτην† OCT. The imperfect is, I suppose, descriptive rather than conative.]

114f σοὶ δὲ κάμοι πρᾶγμα τί ἔστιν; as γεωμετρικῇ δὲ καὶ σοὶ πρᾶγμα τί; 'What have you to do with Geometry?' Nicomachos, *Eilēthia* 1 K.24. The corresponding Latin is *quid tibi mecumst rei?* P. *Men.* 323, 494; cf. T. *Adel.* 177; for a variant, cf. *Dysk.* 469f. [cf. *NTGramm.* § 127.]

116f 'This farmer of yours must be completely out of his mind'. Cf. Ar. *Plut.* 992 λέγεις ἐρῶντ' ἀνθρωπον ἐκνομιώτατα, quoted with other passages by Headlam-Knox on Herondas 6.95.

117 τὸ δὲ πέρας, elliptically, like 'to cut a long story short', the verb notionally present being λέξω, ἀκούε μου vel sim. γάρ resumes the narrative (or as Jean Martin puts it 'répond à l'attente ainsi provoquée': cf. Denniston, *Particles* 53f, noting Dem. 56.10, *Georg.* 49f, and *Dysk.* 942f.

118ff The perfect δεδίωχα, if rightly read, stresses the result of the action, not merely its occurrence '... and then on (εἰθ' οὕτω) down into this thicket (and here I am)': cf. on 627f. Fifteen stades is just under 1½ miles; ἕως with a numeral 'about', as for instance at 327. On the scene suggested, see Introd. II.1 at p. 22ff. [The form δεδίωχα is warranted by Hyperides, *Lyc.* 16, and accordingly to be preferred; on P's spelling, cf. above, p. 126 (on σιμικη in the list of *dramatis personae*). Shipp suggests ἐδίωκε' as 'the natural tense'.]

120f 'clods, stones, his pears' – the pears are those referred to in 101. Prose adaptations flatten the effect, e.g. Aelian, *Ep. Rust.* 13 βάλλεις οὖν ἡμᾶς ταῖς βώλοις καὶ ταῖς ἀχράσι: cf. 83 n.

122f ἀνήμερόν τι πρᾶγμα: compare English 'a nasty piece of work'. Greek similarly admits πρᾶγμα, κτήμα, χρήμα and other neuters as predicates of masc. or fem. nouns, or in apposition to them, as here.

See on 449f, and cf. Euboulos 117 K . . . (γυναικας) . . . πάντων ἄριστον κτημάτων. εἰ δ' ἐγένετο | κακὴ γυνὴ Μήδεια, Πηνελόπη δέ γε | μέγα πρᾶγμα.

[Ed. pr. wrongly takes ἀνήμερόν τι πρᾶγμα . . . γέρον as a complete sentence, attributing it to Sostratos, against P; Bingen and Marzullo make Chaireas the speaker: so OCT. Jean Martin and Jacques agree with them in punctuating with a stop after ἔτι, but leave the words with Pyrrhias.]

123 δειλίαν λέγεις: cf. on 116f.

124f κατέδετα ἡμᾶς: cf. 467f.

125 'Perhaps he's thoroughly upset about something just now.' τετύχηκε of a past event with present consequences, as e.g. Metagenes, *Aurai* 1 K: ἱερεὺς γὰρ ὦν τετύχηκα. Perfect forms of ὀδυνάω are not quoted from elsewhere, and ὀδυνημένος is doubtful here.

[Τυχόν ἴσως seems certain. If we prefer ὀδυνώμενος, which is perhaps closer to P, a syllable must be presumed missing: e.g. ἀλλ' ὀδυνώμενος Dale; ὄδ' ὀδυνώμενος Kraus, Zuntz; ὑποδυνώμενος (not recorded), Quincey, Treweek.]

127ff 'Take my word for it, the secret of success in everything is timing the approach'. Kraus compares T. *Heaut.* 364f: in tempore ad eam ueni, quod rerum omniumst | primum. Chaireas covers his retreat with a wise-sounding platitude, and a promise to see Knemon himself 'first thing in the morning'. His impression of Knemon contains a measure of truth, like Getas' fuller portrait of the old man as a typical Attic farmer at 603ff; but as the play will make clear, the poverty arises from choice not circumstance, and the sharp temper is not only rooted in the soil. 'It'll be all right', he says (134); Sostratos' reaction, though coloured by impatience and disappointment, is essentially just: in another context the advice might have been reasonable; as it is, the facile readiness to sum up the situation in his own interest is an apt sign of the shallowness of Chaireas' own character.

128 πρακτικώτερον: εὐκαιρία (in a word 'tact', as Arnott translates it) is the 'more effective' plan – more effective than ἀκαιρία, by an implication which can sometimes be felt in the common use of κάλλιον, χεῖρον, βέλτιον (149), etc. The alternative reading πρακτικώτατον, adopted by ed. pr., is more obvious and less likely to be right. Cf. Neil on Ar. *Knights* 83-84, Holzinger on *Plut.* 67.

129 νοῦν ἔχετε: cf. ἰκετεύω σ', ἄπιτε, 123; but this is quite likely not another imperative: i.e. Pyrrhias (illogically) calls both sensible, breaking in to approve the turn the discussion has taken, and hoping it will go that way. Cf. on *νενομίκατε* in 173.

ὑπερπικρον: 'exceedingly sharp in temper', LSJ on A. *PI'* 944, the only instance of the compound quoted.

132f τὴν οἰκίαν ἐπέπερ οἶδα: a nice touch, implying that his journey has not been wasted. ἐπέπερ as in 392.

133f καὶ σὺ, 'you in your turn': as Webster suggests, the meaning is brought out by 'Now I will go home and stay there, and so should you.' Cf. Headlam-Knox on Herondas 2.65.

The presumption from the sense that this is Chaireas' exit-line is reinforced by the reactions of the others. Pyrrhias leaps in to agree, as if the topic were closed; Sostratos comments as he hardly could have done if Chaireas were still present, then turns in fury on his other unhelpful helper, 138. In spite of (ὦ), βέλτιστε in 144, which some take as a sign of his presence, Chaireas has no part to play in the following dialogue. After what he has just said, any further intervention would be dramatically pointless; the stage needs to be cleared of Sostratos' companions, for he is to face Knemon alone; and in leaving after 134, the actor who played Chaireas has a convenient interval to change and enter as Knemon (see *Introd.* II.2).

135 πράττωμεν οὕτως: 'Let's do as you say': compare οὕτω ποίει . . . εἰ βούλει at Plato, *Smp.* 214 d, and Knemon's οὕτω πράττετε 'Do as you like', in 746 below. Sostratos is presumably too angry to answer at once, and the slave presumptuously speaks for him.

135f 'That's an excuse, and he's glad to have found it.' Ed. pr. quotes *CF* 50 πρόφασιν εἰληφ' ἀσμένως 'πρὸς αὐτόν: note also *προφάσεις ἐυλόγους εἰλήφεσαν*, *Dem. de Cor.* (18).152.

εὐθύς: 'from the very beginning'.

[138 τὴν προσβολ]ήν Diano; βουλήν ἐμ]ήν Page; OCT adopts no restoration.]

139-50 The accession of H solves some textual problems; others remain, and are complicated by uncertainties of part-division, and sometimes reading, in both copies.

[Pending republication of H, I remark here on some doubtful details. 139: traces of ink at the top of the fragment may represent]απολ[(Mette). 140:]δ' Turner;]σ', preferred in OCT, is in accord with the restoration of ed. pr. 141: the traces of letters at the beginning appear unhelpful: before στοχωριοι[, probably the expected εἰ, before that, Mette would read [ἐλθὼν γὰρ]. 142: possibly 2-3] . . . : ἐκλεπτον:. Before ἐκλεπτον, OCT records . . .] . [.]λ[.], but everything here seems too uncertain to give a lead to conjecture. 144: OCT reports dicola before βέλτιστε in H, and (with others) after βέλτιστε in P; I am not clear about either. After αὐτός, where H is damaged, the spacing of the letters does not suggest that a dicolon was present, but does not exclude the possibility. Traces of speakers' names in the margin at 143 and 145 appear to support the attribution of καὶ πάρεστί γ', κτλ. to Pyrrhias, and οὐκ ἂν δυνάμην, κτλ. to Sostratos (Roberts).

Under 143 and 144, as under 146, I seem to see traces of paragraphi; but cf. Turner, BICS 1959.60.]

Recriminations between master and slave are cut short by the arrival of Knemon. 143 'Yes, and here he is': Pyrrhias (who must be the speaker) is supposed to see Knemon coming from some little distance away, as is clear from 147-52. With the text here given, I assume that Sostratos' reaction is of alarm mixed with incredulity. Pyrrhias will not face the enemy again, and retreats to the shrine, speaking *τουτονί* in 146 from its door (cf. *Introd.* II.2). Confronted with Knemon, Sostratos holds his ground till 149, then he too withdraws a little. The delayed entrance of Knemon, as well as adding a final touch of dramatic suspense, is used to characterize both speakers. Two classic examples of this kind of 'build-up' are especially instructive: *E. Cycl.* 193-202 (entry of the Cyclops), and *S. Phil.* 201-219 (entry of Philoctetes).

[140 According to P, Sostratos continues at the beginning, for there is no dicolon at the end of 139, nor any stop. If so, what he said is quite uncertain. If not a vocative, like *μαστιγία*, perhaps an exclamation should be supplied: e.g. *τῆς μωρίας Lond.*]

[141-2 Here restored *exempli gratia*; other suggestions and possibilities are numerous.]*εις* in 141 may be a verb-ending: e.g. *ἐκακοτέχνηεις* Blake, comparing 310; OCT leaves the place blank. (*Σω.*) *ἐμβάς σὺ γ'*] *εις* (*Πυ.*) *ἀλλ' οὐκ ἔκλεπτον* (*Lond.*); this and some other ideas assume change of speaker after *δηλαδή*, against P.]

142 'But someone beat you, you say?' referring back to Pyrrhias' story at 114. Cf. 487.

144 *αὐτός*: cf. *Perik.* 424f (*Δω.*) *καὶ μὴν ἔμελλεν ἐξιέναι δ[ὴ χὼ πατὴρ.] | (Πο.) αὐτός; τί γὰρ πάθῃ τις;* (The source is P. Oxy. 211, which has *καὶ—αὐτός—τις*:). For *αὐτός* as an independent remark, cf. *Ar. Clouds* 219. [Bingen has this punctuation also, without the change of speaker in ed. 1, with it in ed. 2. So strong a pause after initial — is unusual: *Introd.* IV, Note B, at p. 67.]

ὑπάγω, βέλτιστε: cf. *ὑπάγω, τρώφιμε* 378 and n. Holding that Pyrrhias is the speaker, I take the tone of *βέλτιστε* to be like that of 476, Getas to Knemon. Both slaves have suffered a rebuff, and their formal politeness conveys a hint of self-righteous reproach. *ὦ βέλτιστε, ὦ ἀγαθέ* and the like have a wide range of function according to context, a point well made apropos of Plato by E. Brunius-Nilsson, *JAIMONIE*, 110, 112. Cf. on 496f, 503.

There seems to be no parallel in comedy for this use of *βέλτιστε* from a slave to his master; hence many would arrange or interpret the text differently. But Pyrrhias is something different from the ordinary household slave. He is the young man's hunting companion, now promoted to confidential agent; he speaks freely of and to his

betters, brusquely dismissing a comment from Chaireas on his strong language about Knemon (103), breaking in to influence a decision (129, 135), and dispensing advice to Sostratos with all the assurance of a well-meaning friend (214ff). To him, Sostratos is not *τρόφιμος* (contrast Getas at 553); nor does he call him *δέσποτα*, but elsewhere only addresses him by name (95, 140, 214).

145 οὐκ ἂν δυνάμην . . . λαλεῖν: when he has a chance to speak to Knemon, Sostratos can do no better than offer a feeble excuse for being there at all, 171f. This incident gives what is perhaps the strongest proof that he is the speaker here. Later on, circumstances lead him to resolve to do better, as indeed he does, though not in the way he intended: 266ff.

[144-5 appear in widely different arrangements, of which the following are specimens. OCT, continuing from 143 with Pyrrhias, has . . . αὐτός. ὑπάγω, βέλτιστε. κτλ.; Oguse, again continuing with Pyrrhias, suggests αὐτὸς ὑπάγω, βέλτιστε ('Quant à moi, je m'en vais . . .'). But αὐτός is to be distinguished from what precedes on the evidence of P's dicolon after οὔτοςί, and I am not clear that it can well be taken with what follows in the sense of a personal pronoun antithetic to σύ. In the first publication of H, Grenfell and Hunt assumed the word-division ὕπαγ' ὦ βέλτιστε, and some have followed them. ὕπαγε ('Come on') could well be right; but ὑπάγω is slightly favoured by H (no sign of elision) and by *Dysk.* 378 in P; it gives a useful cue for Pyrrhias' retreat. (Σω.) αὐτὸς ὕπαγ', ὦ βέλτιστε. (Πυ.) σὺ δὲ τούτῳ λάλει Lond.; . . . αὐτός. (Χα.) ὕπαγ', ὦ βέλτιστε. (Σω.) σὺ δὲ τούτῳ λάλει Kraus, according to whom Chaireas also speaks 145f. The δέ does not favour, though it does not exclude, the assumption of a change of speaker after βέλτιστε, or indeed before it; Chaireas is not an acceptable speaker for 145f, and on other grounds should leave after 134. Galla-votti would have Sostratos speak 144 (αὐτὸς ὕπαγ', ὦ βέλτιστε, σὺ δὲ τούτῳ λάλει) and Pyrrhias 145f; I owe to discussion with Goold the idea that Pyrrhias may say ὕπαγ', ὦ βέλτιστε to the advancing Knemon.]

146 'Who do you mean?' 'This man here.' Like the audience, Sostratos has not seen Knemon before, and might well turn to look at him with some surprise. For ποῖος, see on 753; on Knemon's costume and mask, cf. *Introd.* II.3, p. 37, under (i).

[(Πυ.) ποῖον λέγει[s σὺ τουτο]νί; Lond. *et al.*, assuming loss of a dicolon; OCT, continuing with Sostratos, accepts ποῖον λέγει[ν δεῖ τουτο]νί from ed. pr.; alii alia. Bingen, ed. 2, arrives independently at the arrangement here given: cf. 144. His name should be added to the app. crit.]

147-8 φιλάνθρωπον: the common limiting acc. with βλέπω, 'He doesn't look at all friendly . . .' βλ[έπων ed. pr.; but the infin. is required by the sense.

ὥς δ' ἐσπούδακ': 'and what a hurry he's in' – a sign of mental agitation, see 150. Jean Martin, adopting ὥς from H², prefers to interpret 'Comme il a l'air sévère', with Kamerbeek and others. The verb has both senses, but given ὥς δ', the former seems slightly preferable: compare Euphron, *Synepheboi* 10 K: . . . καὶ γὰρ οὐτοσί | προσέρχεθ' ὁ γέρων. ὥς δὲ καὶ γλίσχρον βλέπει.

148f ἐπανάξω: 'I'll retreat', intrans., as e.g. Xen. *Cyr.* 4.1.3; βραχὺ as *Georg.* 32f βραχὺ . . . μεταστῶμεν 'Let's move away a bit'. With βέλτιον the verb is understood (ἔσται, ἂν εἴη vel sim.) as at 592f ταῦτ' ὦ γε τούτῳ σχοινίῳ . . . κράτιστον; cf. Ar. *Thes.* 773-4 τί δ' ἂν, εἰ ταδί . . . διαρρίπτουμι; βέλτιον πολὺ. [ἐτ['] ἀφέ]ξω Barigazzi; alii alia.]

149f 'What's more, he's shouting . . .': for ἀλλὰ καὶ cf. Denniston, *Particles* 21f. Cf. 116 ὀξύτατον ἀναβοῶν τι; Knemon strides along shouting still, although he has lost his quarry. οὐχ ὑγιαίνειν κτλ. is a euphemistic way of saying 'He must be mad', as e.g. Plato, *Lysis* 205 a, quoted by Jean Martin: οὐχ ὑγιαίνει . . . ἀλλὰ ληρεῖ τε καὶ μαίνεται. Contrast Pyrrhias' more violent reaction, 83ff.

[ἀλλὰ γ[ἀρ ed. pr.; alii alia. The trace of a letter before the gap suits κ[rather than γ[; ρ[or ι[would be suitable; μ[ῆν, ν[ῦν and other possibilities are less likely. ἀλλ' Ἀρ[ηβ]οῦ OCT (Lloyd-Jones) is perhaps more likely in an elevated style than in the present context: cf. A. Ag. 48.]

151 μὰ τὸν Ἀπόλλω καὶ θεούς: so ed. pr., following P. According to the accepted rule for Classical Greek, μά is used to strengthen a positive protest (as opposed to its regular use in denials) only when preceded by the affirmative particle ναί (νή): for example, Ar. *Knights* 338 (Κλ.) οὐκ αἶ μ' ἑάσεις; (Ἀλ.) μὰ Δία. (Κλ.) ναὶ μὰ Δία. (Ἀλ.) μὰ τὸν Ποσειδῶ 'Won't you let me?' 'No, by Zeus' 'Yes you will, by Zeus' 'No I won't, by Poseidon.' Here it seems that the tone of the protesting assertion is set by μέντοι, and we have an anticipation of the affirmative μά already recognized in Later Greek. See further on 639 εἰσὶν θεοί, μὰ τὸν Διόνυσον. [At P.*Capt.* 880 (for what it is worth) μὰ τὸν Ἀπόλλω gives a positive reply, not a negative one as at *Most.* 973: ναὶ τὸν Ἀ. is conjectured by Thesleff. It seems doubtful if the oath can be taken with οὐχ ὑγιαίνειν . . . δοκεῖ (Fraenkel, in CR 1959 at p. 184), or justified by the quasi-negative nature of the verb δέδοικα: so van Groningen, cf. Thesleff, *Yes and No in Plautus and Terence*, 51 n. 3 (Soc. Sci. Fennica, Comm. Hum. Litt. XXVI.3, 1960; νή (Barrett, Shipp) is adopted in OCT.]

For the oath by Apollo and the gods, see *Epitr.* 224, 631; it could be restored at *Sam.* 94.

152 μὴ οὐχί: the meaning required is 'Why not tell the truth?' (more literally, perhaps 'Why tell anything but the truth?'; i.e. why not admit to being very frightened? The nearest available parallel

seems to be Plato, *Philebus* 12 d πῶς γὰρ ἡδονὴ γε ἡδονῇ μὴ οὐχ ὁμοίωτατον ἂν εἴη; 'for how could one pleasure help being most like another?', where Bury defended the text, following Goodwin (*Moods and Tenses*, p. 93), but doubts continue to be raised (e.g. Hackforth, *Plato's Examination of Pleasure*, p. 15 n. 2). The appearance of similar questions with οὐ at E. *IA* 1423 and with οὐχί at Ar. *Plut.* 252 (τί γὰρ ἂν τις οὐχί πρὸς σέ τ' ἀληθῆ λέγοι;) certainly prompt one to consider deleting μὴ, as is done in OCT and elsewhere (Fraenkel, cf. Lond.), and similarly in the *Philebus* passage (Badham). Greek usage does however admit an apparently gratuitous second negative in the presence of a quasi-negative interrogative: cf. Plato, *Thl.* 153 a (quoted by Bury: τίς οὖν ἂν . . . δύναιτο . . . μὴ οὐ καταγέλαστος γενέσθαι; On balance, the μὴ οὐχί seems more likely to be due to the author than to textual corruption. The scansion μὴ οὐ by synizesis is normal, and common to Comedy and Tragedy.

153-68 Knemon's soliloquy: he wishes he had Perseus' winged sandals to escape from earth, and the Gorgon's head to turn nuisances to stone. He would certainly use it, for as it is he can't work his land for people pestering him. And now another!

The speech is refashioned by Aelian to provide the main material for *Ep. Rust.* 14 (Knemon to Kallippides! ; seen side by side, original and adaptation throw some new light on Aelian's literary technique; twice, perhaps, we gain a little help with the text of the *Dyskolos* (156, 159; 164?).

153-9 'Well, wasn't Perseus lucky . . .?' The note of anger, sarcasm or contempt commonly conveyed by εἴτα at the beginning of a speech is well represented here: cf. LSJ s.v. By dramatic type, Knemon is a traditional character (6 n.); it is attractive to think that part of the audience's pleasure in what they have heard of him already is pleasure in the familiar, and that the point is reinforced by his physical appearance, wearing an old-fashioned mask; now Menander introduces him with a form of harangue to match, for which writers of Middle Comedy provide apt parallels: cf. Antiphanes, *Misoponeros* 159 K (which has a point of contact with *Dysk.* 384ff.; Amphis, *Athamas* 1 K and *Eriithoi* 17 K (εἴτ' οὐχί χρυσοῦν ἐστὶ πρᾶγμα ἑρμῖα;); Alexis, *Daktylios* 43 K and *Mandragorizomenē* 141 K. The sardonic use of a mythological commonplace is seen again in Menander himself, frg. 718: 'Well, aren't they right to paint Prometheus pegged to the rocks, with a lamp and nothing else good? He did what I think all the gods hate him for – made women . . .'; similar is Aristophanes, *Pythagoristes* 11 K: εἴτ' οὐ δικάως ἔστ' ἀπειρηφισμένος ὑπὸ τῶν θεῶν τῶν δώδεκ' εἰκότως τ' Ἔρως; ἐτάραττε κακείνους γὰρ ἐμβάλλον στάσεις, ὅτ' ἦν μετ' αὐτῶν (accordingly, the speaker goes on to say, the Gods exiled Love to earth, cutting his wings off to keep him there, and giving them to Nike.).

As the old man turns to his present situation, 160ff, there emerge through the torrent of feeling some of the details about him which go to make up the portrait of his character: cf. *Introd.* I, p. 12 n. 1, and II.1, p. 23f.

When Knemon implies that he would outdo Perseus in turning people to stone (158f), an element of hyperbole is introduced which recalls one of Plautus' favourite forms of monologue opening: e.g. *Ba.* 925ff, where the pattern is 'They say the Atreidae did a great deed in storming Troy: this was nothing to the way I shall carry my master by storm.' On the very different and typically Plautine style of these passages, see Fraenkel, *Plautinisches im Plautus* 8ff (= *Elem. Plautini*, 7ff).

[154: possibly punctuate with an additional question mark after *ἐκεῖνος*, as in OCT, instead of continuing to 157. Aelian, *loc. cit.*, has *ὅτι τε πτηνὸς ἦν καὶ οὐδενὶ συνήντα; τε πτηνὸς* for *πετηνὸς* has been offered in a text of *Dyskolos*, where it does not scan. 156: (*τοῦ κτήματος ἐκείνου*) *ᾧ τοὺς συναντῶντας ἐποίει λίθους* Aelian, gives slight support to ed. pr.'s *ᾧ λίθους; λιθίνους* (P) may have come from *λιθίνων* in 159 (*Introd.* III, p. 51 under 'Substitution (i)'). Alternatively, *ὁ λιθίνους* (Gallavotti *et al.*): cf. *Introd.* IV, p. 57 n. 2, and p. 68f under (c). 159: the addition of *ἂν* is so obviously right that it hardly needs the 'support' of Aelian's *οὐδὲν ἂν ἦν ἀφθονώτερον λιθίνων ἀνδριάντων.*]

158f 'Stone statues would be the commonest thing everywhere': *πανταχοῦ* has its normal meaning, unaffected by the cancelling negatives in *οὐδὲν ἀφθονώτερον*. Contrast *οὐ πανταχοῦ* 'not at all', Plato, *Parm.* 128 b.

160 *νῦν* 'as it is', turning from the hypothetical situation to the real. *νυνί*, 158, is 'right now'.

οὐ βιωτόν ἐστι: 'It's unendurable' (i.e. 'life's unliveable'). Cf. Dem. *Meid.* (21).120 *οὐ γὰρ ἦν μοι δῆπον βιωτόν τοῦτο ποιήσαντι; Xen. Hell.* 2.3.50 *τοῦτο οὐ βιωτόν ἡγήσάμενος*. The phrase is immediately explained by the following sentence in asyndeton.

161f The plural *λαλοῦσι* (like *διώκονσι* in 166) refers of course to the visit of Pyrrhias, 103ff: to the misanthrope one visitor is a crowd.

ἐπεμβαίνοντες εἰς: LSJ quote one example of this combination of prepositions, E. *IT* 649.

ἥδη is much better taken with what precedes it than with what follows; the text is punctuated accordingly, after Webster and others. Cf. 166. [P gives no help; ed. pr. puts a stop after *χωρίον*.]

162ff Knemon offers, then rejects, an ironical explanation of the trespassing he suffers: 'I suppose I'm in the habit of spending my time right along the roadside. Why, I don't even work that piece of farmland – such land too – I've abandoned it because of the passers-by!' This manner of expression (hypophora) is most readily paralleled

from the orators, though by no means confined to them. [OCT *et al.* punctuate *παρ' αὐτήν* . . . *διατρίβειν* as a question, and *ὅς οὐδὲ* . . . *παριόντας* as a statement in answer, which perhaps makes the form easier to grasp; but *γάρ νῆ Δία* does not suggest an interrogative tone.]

For the ironic *γάρ*, see e.g. *Perinthia* 13f (*Daos*) *τέχνην ἐγώ*; ('What me, a trick?') (*Laches*) *ναί, Δᾶε, τὸν μὲν ἀπράγμονα | καὶ κοῦφον ἐξαπατᾶν γάρ ἐστι δεσπότην | φλύαρος*. ('Yes, Daos' – then, quoting his own words back at him (frg. 1 b) – 'Of course, it's child's play to cheat a casual, easy going master.') For *νῆ Δία* underlining the irony of the false suggestion, see e.g. Dem., *False Embassy* (19).222 *ἀλλὰ διὰ τί σοῦ κατηγορῶ; συκοφαντῶ νῆ Δία, ἵν' ἀργύριον λαβῶ παρὰ σοῦ*.

ὅς οὐδέ adds a strong, even scornful refutation, as e.g. E. *Suppl.* 523 *πόλεμον δὲ τοῦτον οὐκ ἐγὼ καθίσταμαι | ὅς οὐδὲ σὺν τοῖσδ' ἦλθον εἰς Κάδμου χθόνα*: cf. Dem. *de Cor.* (18).312, and *ὅς* at *Dysk.* 868.

Aelian, *loc. cit.*, paraphrases with *καὶ τοῦ χωρίου τὸ παρὰ τὴν ὁδὸν ἀργὸν εἶασα καὶ τοῦτό μοι τῆς γῆς χῆρόν ἐστι καρπῶν*, where *τὸ παρὰ τὴν ὁδὸν μέρος* is possibly to be read with cod. A, now supported by Menander. *τοιούτο τὸ μέρος χωρίου*, which is retained in this edition with ed. pr. and others, has attracted textual suspicion, and, with support from Aelian, *τουτὶ τὸ μέρος <τοῦ> χωρίου* (Lond., followed in OCT) and similar emendations are proposed.

τοιούτο τὸ μέρος χωρίου is nevertheless probably what Menander wrote. *τοιούτο* in predicative position is acceptable in a sense equivalent to *τοῦτο τὸ μέρος τοιούτο ὄν*, as Kamerbeek points out: so at Dem., *First Philippiic* (4).22 *τηλικαύτην ἀποχρῆν οἶμαι τὴν δύναμιν* is equivalent to 'I think the force mentioned, though small, is sufficient'; this is quoted with other examples by Gildersleeve, *Syntax of Attic Greek* II.292. An allusion to the quality of the lower land which he has abandoned, as opposed to the ridges where he works, is nicely in point as part of the portrayal of Knemon's extraordinary agriculture (Intro. II.1, p. 23f). The lack of the article with *χωρίου* is perhaps more disturbing, but two explanations appear to be open: *χωρίου* may be generic, as it is taken here, 'that piece of farmland' rather than 'that piece of my farm': so in *Naukleros*, frg. 287 *εἴ τις πατρῶν παραλαβὼν | γῆν καταφάγοι* expresses generically the idea of a man devouring his inheritance, *τὰ πατρῶα*; cf. frg. 716 *εἰς ἐστὶ δοῦλος οἰκίας ὁ δεσπότης* 'the one real slave in a household is its master', *ὁ δεσπότης τῆς οἰκίας*. Alternatively, *χωρίου* may be specific, but lack the article as a term of familiar reference (such as terms for one's relations, etc.: 883 n.), though the obvious parallels are set prepositional phrases: *ἀφ' ὑπερώου* ('from upstairs', *Sam.* 17), *ἐξ ἀγροῦ, ἐν γειτόνων* etc. The apparent parallel in Anaxandrides, *Aischra* 6 K *τὰ μὲν διανεκῇ σώματος μέρη* 'the full-length pieces of carcass' should be treated with reserve, since the language of the fragment explicitly recalls the elevated style of Timotheos.

165 ἐπὶ τοὺς λόφους ἄνω: adverb amplifying a prepositional phrase, as μεχρὶ Χολαργέων κάτω 33, ἐπὶ τοῦ λοφιδίου ἐκεῖ 100f, etc.

166 ὦ πολυπληθείας ὄχλου: the first gen. is exclamatory, the second defining, *lit.* 'What a multitude of a crowd!'

167f It is best to take the remark as a statement 'Oh! and now here's someone standing at my door', with *τις* indef. as at Ar. *Birds* 1121 ἀλλ' οὐτοσί τρέχει *τις* Ἀλφειὸν πνέων. Ed. pr., with some followers, prints a question with *τίς*. For *πάλιν*, cf. on 113.

168 Sostratos remembers what happened to Pyrrhias; perhaps Knemon is still carrying his χάραξ (113). *τυπτήσῃ* third person is called for, not second person with P, since the remark must be to himself; the emphatic pronoun, rather than γέ με (ed. pr., OCT *et al.*) seems preferable, perhaps not necessary: 'Will he actually hit *me*?'

169ff Not even a quiet place to hang yourself: ἐρημία is a key word in relation to Knemon, cf. 222, 597, 694. The proverb on which Knemon's admirably Knemonic turn of phrase seems to be based is quoted, with apologies, by the Paidagogos in *Phasma* 40ff; cf. LSJ s.v. χέζω and Ar. *Eccl.* 320. Liban., *Decl.* 26.4 possibly recalls the passage: ἐλθὼν ἂν εἰς ἐρημίαν ἐπὶ τι δένδρον ἀπηγχόμην καθ' ἥσυχίαν.

Knemon speaks at Sostratos rather than to him. With the text as printed in 171, 'Is it me you're angry with?' is the defensive prelude to the white lie with which Sostratos accounts for his presence, unable to face the old man. χαλεπαίνει is unlikely as 2nd person passive; as third person active it could be a remark by Sostratos to himself (ed. pr. *et al.*), or a question to himself, as 168 (OCT).

συνεθέμην γάρ: cf. frg. inc. 951, 15f.

172 οὐκ ἐγὼ ἔλεγον; approximately 'What did I tell you?', *lit.* 'Wasn't I saying (that)?', as e.g. in 511, *Misoumenos* 19; Sostratos' talk of meeting someone (yet another stranger!) is seized on by Knemon as confirmation of what he has just been saying, and he breaks out with sarcastic instructions to use his frontage as a public meeting-place.

173 'Do you take this for a stoa or the assembly-place?' I retain, with some doubts, the text and punctuation of ed. pr.

τουτί: 'this place here', as *ταυτί* at Ar. *Knights* 99, for instance; it is no doubt said with a gesture, and may have been all the more amusing if the actor swept in the colonnaded *skene* and part of the auditorium; such an allusion to the realities of the theatre is not unthinkable in Menander (758 n.).

νενομίκατε: the perfect with present meaning ('consider', 'treat as', 'take for') appears several times in Menander and in fourth century prose: Chantraine, *Parfait Grec* 147, quotes Plato, *Sophist* 227 b and Lycurgus in *Leocr.* 75. For the plural, used in talking to (or at) one

person, but including his real or imagined associates, cf. 129 n., 482ff, 621ff.

τὸ τοῦ λεῷ is a phrase of common type, but unknown meaning: I am not clear that anything is gained by emending it to *τι τοῦ λεῷ* with Lloyd-Jones (OCT) or otherwise. The type is that of τὸ τοῦ Πανός 'Pan's cave', Ar. *Lys.* 911; for more examples, see Headlam-Knox on Herondas 5.52, and for developments of it in the *koine*, Mayser, *Gram. d. gr. Pap.* II.1 (1926) 7. Outside poetry, the word *λεῷς* is of severely restricted use in Attic (see e.g. van Leeuwen on Ar. *Wasps* 186); this phrase, if right, is therefore hardly likely to be a new creation of Menander's, and should be a colloquial way of referring to something well-known, and prone, like a stoa, to be crowded or surrounded with crowds. The idea that it means 'assembly-place' (i.e. the Pnyx) is developed by Monaco, *Stud. Ital. Fil. Class.* 1959.240; Koumanoudis, *Platon* 1959.91 would write *Λεῷ* and assume that the reference is to the Leokoreion. More evidence is needed. ἡ λεωφόρον Dale, Fraenkel, *Post.*

[Since the text and interpretation of the following lines are also in dispute, it is perhaps worth noting that *νενομίκατε* could be claimed to be an imperative parallel to those which follow – with support from the textual tradition of Aristophanes at *Ach.* 133 and *Wasps* 415 but against the grammarian Herodian, who adduces the former passage as evidence for the ending -ετε (not -ατε). The imper. *εὔρηκε* is quoted from Later Comedy. Nausikrates, frg. 1 Demianczuk – 3A Edmonds. Cf. Schwyzer I.799.]

174ff 'If you want to come and meet anyone at my door, get everything properly organized and build a seat, if you've any sense – better still, build a council-room.'

By this interpretation, *πρὸς τὰς ἐμὰς θύρας* is to be taken with *ἰδεῖν*; the acc. is accepted in the view that *ἰδεῖν* in its sense 'see = meet' (107, 234, 305 n.) is capable of implying motion to. Similarly *συμμεγνῖναι εἰς* Xen. *Anab.* 6.3.24, and *συναπτᾶν εἰς* (see LSJ s.v.); for *πρὸς* compare ὥσπερ πρὸς φίλον κόπτουσιν, 481; and (of a place of rendezvous) ἀναμενῶ σε πρὸς τοῦλαιον frg. 700. [KG I.543f.]

συντάττεσθε πάντα παντελῶς goes one better on Sostratos' conventional *συνεθέμεν γάρ*, and leads Knemon to his sarcastic suggestion of suitable amenities. Cf. Dem. 24.27 *πάντα συνταξάμενοι καὶ οὐδὲν ἐκ ταυτομάτου τούτων ἔπραττον*; *Fab. Inc.* 62 *ἐ[π' ἐμ] ἐ ταῦτα συνετάξασθ' ἄρα*.

οἰκοδομήσατε suggests that *θῶκος* and *συνέδριον* are something more than a bench and a place to sit and talk in: contrast Plato, *Prot.* 317 d *συνέδριον κατασκευάσωμεν, ἵνα καθεζόμενοι διαλέγησθε*, which is quoted by Kraus. *θῶκος* is possibly a stone seat ('siège d'honneur' ed. pr.), a special throne for the president of the imaginary Council.

[*οἰκοδομήσατ' ἐὰν* ed. pr.: see *Introd.* III, at p. 64 under (a) on the

'split anapaest' involved: otherwise the text and interpretation given here are in agreement with ed. pr. Attempts to take *πρὸς τὰς ἐμὰς θύρας* with *συντάττεσθε* produce versions which strike me as markedly less probable: e.g. Kraus, *πρὸς τὰς ἐμὰς θύρας, ἐὰν ἰδεῖν τινα | βούλησθε, συντάττεσθε; πάντα παντελῶς | καὶ . . .* Lloyd-Jones in OCT prints *πρὸς τὰς ἐμὰς θύρας, ἐὰν ἰδεῖν τινα | βούλησθε, συντάττεσθ' ἀπαντᾶν; παντελῶς | καὶ θῶκον οἰκοδομήσεται, ἂν ἔχητε νοῦν . . .*]

177f ὦ τάλας ἐγώ: Knemon continues (so Lond. *et al.*), now speaking to himself as he goes in; hence the sudden change from outwardly expressed fury to the inner feeling that all the world is against him. Cf. 442ff, 514, 596ff. These passages help to foreshadow the theme and tone of his major speech at 713ff.

ἐπηρεασμός: 'spite', in a word, is defined by Aristotle, *Rhet.* 1378 b 17ff as interference with the plans of others not to gain anything oneself but merely to disconcert them. Cope (vol. 2, p. 15f) has a useful discussion.

[P's dicolon after *συνέδριον* may have been intended to mark the strong break in the speech: Introd. III, 45, 46 and n. 2. Ed. pr. gives ὦ τάλας . . . *δοκεῖ* to Sostratos, and has found supporters, among them Schmid, *RhM* 1959 at pp. 171, 264; but P rightly labels 179 with Sostratos' abbreviated name. The introduction of Pyrrhias to speak 179 οὐ τοῦ τυχόντος . . . 181 πρόδηλόν ἐστιν (ed. pr. and others) is a consequence of the foregoing decision which involves further improbabilities: Kraus offers a defence of it.]

179ff Sostratos reflects that his situation requires more than ordinary effort – and thinks of someone else to make it for him.

[180 ἔστ' ἀλλὰ ed. pr.; ἦν ἀλλὰ Maas; alii alia. Hardly μάλλὰ in spite of its palaeographical attractions.]

181 πρόδηλόν ἐστιν: ed. pr. compares *Perinthia* 2f *κληματίδης* ἔξεισιν φέρων . . . καὶ πῦρ πρόδηλον.

183 ἔχει τι διάπυρον: cf. *Perik.* 233 ἔχεις τι πρὸς πολιορκίαν σὺ χρήσιμον. Getas, in colloquial English, is red-hot, full of bright ideas: cf. P. *Epid.* 673, quoted above on 88, where the cunning Epidicus is described as 'a son of angry Fire'; and in general *θερμός* and *calidus*; for discussion and further references, see particularly Schmid, *RhM* 1959.180, who, in rejecting ed. pr.'s ἔχει νοῦν διάπυρον, is rightly hesitant to see a philosophical reference here in the association of thought (or mind) and fire. Getas' inventiveness in fact plays no part till Act V: see under 880-958 (iii). [ἔχει τὸ διάπυρον Eitrem.]

185 τὸ τοῦδ': ὅδε in Greek drama normally indicates someone physically present (including the speaker himself); but is used by Menander to refer to someone immediately present in mind: see on 234ff. There is little to choose between this reading and τοῦτου δ'

(ed. pr., OCT *et al.* ; P appears to conflate both (Intro. III, p. 50 under 'Addition').

[ὥς ἀπώσεται' ed. pr.; <τάχος> ἀπώσεται' OCT (Lloyd-Jones); the future seems preferable to P's apparent optative, which is accommodated (e.g.) by <τάχ' ἄν> ἀπώσεται' (Kraus, Mette, Page).]

186f χρόνον ἐμποιεῖν: 'to introduce delay', as Dem. 23.93.

ἡμέρα μιᾷ: cf. *Karchedonios*, frg. 228 ἔργον ἐκ πολλοῦ χρόνου | ἄνοιαν ἡμέρα μεταστῆσαι μιᾷ ; S. *Ant.* 14; E. *HF* 510. [In frg. 544 ἔργον ἐστί, Φανία, | μακρὰν συνήθειαν βραχεὶ λῶσαι χρόνῳ should probably be read with Gataker.] Cf. KG II.445f. With P's δέ deleted, the thought introduced by τὸ μὲν χρόνον γάρ . . . is developed in the following short sentence in asyndeton, but never answered by an antithesis, for the unexpected noise of the door interrupts it. Cf. 198f. The idea that 'much can happen in a day' is appropriately echoed in *Sostratos*' words at 864f, when the day's course has brought his love-affair to a happy ending.

[πόλλ' ἐν ed. pr., followed by OCT *et al.*; πολλὰ δ' ἄν . . . γένοιτ' ἀνάλλα Gallavotti: see further Intro. IV, p. 64, under (b).]

188 τὴν θύραν πέπληχέ τις (with variants) is a conventional formula of someone coming out of a house, as at *Epitr.* 586. It should not be taken to imply that real or stage doors opened outwards, and were knocked to warn anyone who happened to be passing by; this ancient and persistent view is well refuted by Beare, *Roman Stage*, App. G; cf. A. M. Dale, JHS 1957.206, and Webster, Bull. Rylands Library 1962.257f. But what precisely it means to say that someone 'has struck the door' is less than clear; perhaps the reference is to some manner of pushing it aside to go through, probably to unfastening it; at all events 'bang' or 'rattle' is a less misleading equivalent than 'knock': an equivalent in Tragedy is E. *Helen* 858ff ἐκβαίνει δόμων | ἡ θεσπιωδὸς Θεονόη· κτυπεῖ δόμος | κλήθρων λυθέντων. Phrases with ψοφέω (for example τίς ἐψόφηκεν; 204) may refer to any noise made by a door, including the creak of pivots or hinges for which ancient doors were notorious. See further Christina Dedoussi, 'Studies in Comedy' (repr. from *Hellenika*, 1964), 6ff.

189 Cf. οἱ γὰρ τάλαινα συμφορᾶς κακῆς A. *Pers.* 445; οἴμοι τῶν ἐμῶν ἐγὼ κακῶν E. *Pho.* 373; here, as in the second quotation, pronoun and possessive adjective stand together and reinforce each other. The gen. with τάλας, μέλεος, τλήμων etc. is analogous to that with verbs of emotion (e.g. ἀλγέω), and usually described as causal.

The elevated tone is appropriate for a moment of high emotion, and brings with it, as commonly, a hint of tragic style in the strictness of the metre. Possibly the figure of the lamenting girl carrying her pot to get water is intended to recall the situation of the Euripidean *Electra* (E. *El.* 54ff, 112ff); a similar, but much clearer, case is the

recall of the suicide of Ajax in Alcesimarchus' preparations for suicide in *P. Cist.* (639ff). See on 201f, and cf. *Introd.* I, p. 6f.

The first appearance of the girl also introduces the accident at the well which leads to the complication and ultimate resolution of the plot. Sostratos, who first saw her yesterday, is quite overcome by this fresh sight of her irresistible beauty. See 44 n., and on his threefold invocation of the gods, see under 666-90. The problems of staging this scene with a limited cast are considered in *Introd.* II.2.

190 The *κάδος*, which in English one naturally calls '(well-) bucket', is a round jar with two handles, of pottery (as Knemon's would presumably be) or of bronze. Its loss is a domestic calamity because he is too mean to own a spare, or a hook and a good rope to get it out (575ff, 595ff, 625ff). Simiche, who was 'a wretched old woman' to Pyrrhias (99), is 'Nurse' to the girl, whose evident affection for her is an endearing trait of a lightly drawn character. [*κάδος*: see D. A. Amyx, *Hesperia* 1958.186ff and plate 47; Sparkes and Talcott, *Pots and Pans of Classical Athens* (American School, Agora Picture Book, No. 1), figs. 27, 30; Webster, *Bull. Rylands Library* 1962.256.]

193f Knemon said that he must have his hot bath when he came home from work in the evening; his unexpected return makes no difference. The idealized rustic of Tibullus 1.10.41f has a wife who sees to this for him, as well as a son who shares his work as a shepherd (cf. Knemon and his daughter, *Dysk.* 333f). [The text is variously restored. Since *θερμόν* alone may mean 'hot water', it is possible that P's *ῥδωρ* is an explanatory note which has intruded into the text: *θερμόν <δὲ> πρ[οσέταξ' εὐπρεπές* Barrett. Perhaps the words have suffered transposition: e.g. *θερμόν πρ[οσέταξ' αὐτὴν ῥδωρ* ed. pr. (*ῥμῖν* for *αὐτὴν* Quincey), but a connecting particle seems desirable. Here as elsewhere in the play (and at *Misoumenos* 15), the spelling *πάππας* (short *a*) seems preferable to the *παπας* of the copies (long *a*); so also in the derivative *παππίας*. Cf. Schwyzer I.315, 422. Edd. are divided over the point: OCT follows P.]

194 *ἄνδρες* (which seems certain to be the right restoration) is addressed to the audience, as at 659, 666; cf. 967; see further under 'allocutiones spectatorum' in the index of *Notabilia varia* in Koerte II. The rest of the line cannot be restored with confidence. [For *τί δρῶ*; cf. *Ar. Thes.* 70, 925, and *τί δράσω*; *Sam.* 223; numerous alternatives are offered, including *ἄνδρε[s] φίλοι* (Fraenkel *et al.*: cf. *ἄνδρες γλυκύτατοι Titthe*, frg. 396); *ἄνδρε[s], τί φῶ*; Page; less likely is (e.g.) *ἄνδρε[s], καλή*. ed. pr.]

195f 'He'll beat her to death as a criminal.' Ed. pr.'s idiomatic restoration of *κακὴν κακῶς* is generally rejected on the ground that the girl would not speak of the old woman as *κακή*, being fond of her; but it may be hypercritical to do so, for (a) the girl can be thinking of the

situation from Knemon's viewpoint; and (b) it is not clear that in this combination the adj. always has separate descriptive force. Cf. E. *Cycl.* 268f. . . ἡ κακῶς οὔτοι κακοὶ | οἱ παῖδες ἀπόλινθ', οὓς μάλιστ' ἐγὼ φιλῶ '(If I am lying), may these children whom I love dearly die a villain's death', and see also Ar. *Knights* 189f. [κακ[ῶς πάνυ plerique, adopted in OCT; κακ[ιστὰ δὲ (vel. sim.) alii; hardly κακ[ῶς ἐμέ (Jean Martin).]

196 'No time to waste in talking'. The restoration (and the identity of the speaker) are again uncertain.

[No paragraphus in P; the dicolon, if present, may have been intended to mark the break in the speech, as, e.g., at 177. ματ[suggests an oath: οὐ σχολή μὰ τ[ῷ θεῷ ed. pr., continuing with the girl; μὰ τ[οὺς θεοὺς OCT (Kassel) or μὰ τ[ὸν Δία (Barigazzi) are suitable supplements if Sostratos is introduced as the speaker (cf. on 201f). 197: λ[ήφομαι ed. pr., but cf. 458f.]

198ff αἰσχύνομαι expresses appropriate modesty and reverence: it would be wrong, she feels, to disturb anyone actually making an offering simply in order to get her water. Sostratos does not stop to weigh the proprieties; for him, respect for the gods can sometimes go too far (259ff).

The one quotation of the Plautine (or pseudo-Plautine) *Dyscolus* reads: 'uirgo sum: nondum didici nupta uerba dicere'. If the play was based on Menander's, this is a possible context for it, assuming (as is not unreasonable) that the scene was treated with some freedom. For discussion, see T. Mantero, in *Menandrea* (Univ. di Genova, Ist. di Fil. Class., 1960), 125ff, and L. Strzelecki, *Giorn. Ital. di Filologia* 1959.305-8. A more interesting comparison is the scene in P. *Rudens*, 414ff, where Ampelisca gets water from the slave Sceparnio – distinguished as it is from the present one by its lively comic by-play. The date of Diphilus' original of the *Rudens* is uncertain (see Webster, *LGC* 154); but if, as is likely, it was written later than the *Dyskolos*, it is possible that Diphilus had this scene of his rival in mind.

198 ἄρα late in the sentence. Turner, punctuating after it, as does OCT, compares *Epitr.* 336 ἂν συναρέσῃ σοι τοῦμόν ἐνθύμημ' ἄρα; but θύουσ' ἄρα ἔνδον could well belong together. Cf. πλὴν ἐν τι τῶν πάντων ἀδύνατον ἦν ἄρα | ἐύρεῖν, frg. 62.3f; and see further Denniston, *Particles* 41f; Dodds on Plato, *Gorgias* 486 e 6.

[ᾶ[μα Barigazzi, Kraus *et al.*]

199f 'But if you give me the pot you're holding, I'll dip it in the spring for you and bring it back here.'

With this text, the relative clause ἣν ἔχεις anticipates the noun it refers to, as at S. *Ant.* 401 ταύτην γ' ἰδὼν θάπτουσιν ὃν σὺ τὸν νεκρὸν | ἀπείπας; and at Plato, *Rep.* 477 c εἰ ἄρα μανθάνεις ὃ βούλομαι λέγειν τὸ

εἶδος; these examples are quoted with others in KG II.420, A.1. Simpler instances, in which a demonstrative pronoun is present as well as or instead of a noun, are διὰ ταύτην ἣν λέγω τὴν δωρεάν Phoenikides, 4 K.9; ὃν ἔχω τοῦτον Archedikos, *Thesaurus* 3 K.6, and ἀφείς ἀφλαυρεῖς ταῦτα M. *Samia* 313.

[τὴν χύτραν is likely to be right either in 200 (where Jacques thinks of τ[ὴν ὑδρίαν), or at the end of 199, but nothing else is certain. 199: possibly δ[ῶς, αὐτίκα (Shipp); several critics suggest δοῦναι 'θέλῃς (or θέλῃς): OCT adopts the latter. If we have δ[ῶς τ[ὴν χύτραν in 199, 200 is less easily supplemented: τ[αχὺ πλέαν ᾗ]ξω, Gailavotti, followed by Jean Martin.]

201f 'Oh, please yes, and be quick': cf. P. *Rud.* 438f, from the context referred to above: sc. cedo mi urnam. AM. cape. | propera, amabo, ecferre. sc. manta, iam hic ero, uoluptas mea.

ἀνύσας is a recurrent idiom in Aristophanes, known in later comedy from Anaxilas, 37 K, but not so far from Menander. ἀ[νθρώπε (Kraus, *Winnington-Ingram*) is among the likelier alternatives, but it would not necessarily be a sign of ἀγροικία in the girl to address Sostratos in that way, for she does not know his name: cf. Wilamowitz on *Epir.* 270 (his line 229).

Sostratos' comment, in paraphrase, means 'She may be a simple country girl, but she has the poise and the frankness of the truly civilized'; a remark in similar form is made by Kallippides of Gorgias at 835f. It is prompted, no doubt, by her reaction to his offer, straightforward and earnest, but brusque; but it has wider implications: Sostratos recognizes already the ideal which he will later admire in her (384ff); the audience, if they see anything of Electra in Knemon's daughter, may reflect all the more readily that a life of primitive simplicity does not necessarily enslave the spirit of the person who lives it (see 189 n.).

ὦ πολυτίμητοι θεοί is a strong expression, used by men elsewhere in Menander (*Dysk.* 381, 479; *Fab. Inc.* 56; *Deisidaimon*, frg. 97; frg. 718.5), as it is at Ar. *Wasps* 1001; as Barigazzi and others have observed, it should on that ground be spoken by Sostratos, in accordance with P's part-division, and not ascribed to the girl, as some do after ed. pr. It is less clear to which of the neighbouring sentences the phrase should belong, partly because 203 is not certainly restored; and I take it, somewhat doubtfully, with the former.

Proprieties in invoking the gods were sometimes strict. In Attic, women but not men swore by τῷ θεῷ (meaning Demeter and Kore). Accordingly, in Aristophanes, a woman disguised as a man can give away her sex by using the wrong oath (*Eccl.* 155ff: see the commentators there and on *Ach.* 905). Euripides' kinsman in *Thesmophoriazusae* tries harder, but makes a slip which seems to prove two points of usage: disguised as a woman, he produces what Aristophanes

must have intended as an amusing hybrid, the expression ὁ πολυτιμήτω θεώ (594).

[Ed. pr.'s version of the text does not respect the part-divisions in P, and is otherwise unsatisfactory. P has, in detail, 200 βαψας—[—]—φερων: 201 γαι—[—]—πως, dicolon presumably in the gap; 202, no paragraphus, single point after εστιν; 203 τιῷ—[—]νων: ταλαιν' εγω. I follow Lond. in holding that the arrangement is correct. OCT, leaving 201 unrestored, differs from the part-division adopted here in giving to Knemon's daughter all from 202 ὁ πολυτίμητοι θεοί to 206 ἔξω.]

203 τίς ἄν με, as e.g. at 914, 928; P offers (and many accept) the unwanted emphasis of τίς ἄν ἐμέ. The cry of despair comes with startling suddenness, presumably at the moment when Sostratos takes his eyes off the girl and moves to go into the shrine; similarly οἱμοι κακοδαίμων, the moment after he has said good-bye to her, 214; in P. *Curc.*, 'iamne ego relinquo? pulchre, Palinure occidi' is said by Phaedromus the moment after Planesium has left him (214).

The girl's cry, τάλαν' ἐγώ, is prompted by the noise of Daos coming out of Gorgias' house (188 n.). Without stopping to think, she flies to the fear uppermost in her mind ('Father's coming'), and runs from somewhere near the centre of the stage back to her own door. The echo of mood between τίς ἄν με σώσαι κτλ. and τάλαν' ἐγώ is presumably a deliberate comic effect, not unlike that at 521f, Φυλασίοις . . . ἐπὶ Φυλῇν . . . For the misinterpretation of a 'noise off', cf. P. *Aul.* 243f.

[τ[ῶν πό]νων (ed. pr.), spoken by Sostratos, could refer to the troubles or pangs of love (cf. frg. 722, λαβέ με σύμβουλον πόνων, says a slave to his worried young master); but δ[seems a shade more suitable than τ[for the minute trace of a letter before the gap: δ[ἐκ πό]νων Mette. Lloyd-Jones, who assigns the whole line to the girl, compares *Epitr.* 535: τίς ἄν θεῶν τάλαιναν ἐλεήσειέ με;]

205f ἔπειτα: the 'then' corresponds to Eng. 'now': 'Now I shall catch it, if he finds me outside'. Cf. *Perinthia* 4 (Here he comes with brushwood and a light) . . . ἔπειτα κατακαύσει με ('Next thing, he'll burn me up'). Knemon's fierceness here must be measured by the standards of a society in which respectable women and girls did not normally go out alone, much less talk to young strangers: for some references, see Headlam-Knox on *Herondas* 1.37 and 56. Even so, he is not stern enough in Daos' eyes, 218ff.

206-11 Enter Daos from Gorgias' house, talking, as he leaves it, to Gorgias' mother: he has been helping her at home 'for ages', and must now go and join his master in the fields. His brief address to Poverty serves several purposes at once: in vivid terms, it underlines the character of the slave and the household he works for (see under 21f); it prepares the way for an important development of the 'Poverty' theme in the scene between Gorgias and Sostratos which is to come,

271ff; it allows time to elapse while Sostratos is supposed to be fetching water, and makes possible the change of rôles which is necessary if the play is to be performed by three actors without a speaking 'extra' to help them (Introd. II.2). [205 λ[ήψ]ομ' ἐὰν ed. pr. and others, with P: cf. Introd. IV, p. 64, under (a).]

207 δ δέ: 'he' is the master of the house, as at 584.

208ff 'Accursed Poverty', as at Ar. *Plut.* 456. The image of Poverty staying in the house like an unwanted old woman is a traditional one, well represented in Theognis 351ff; in the *Plutus*, she appears on the stage looking like a cross between a tragic fury and the fraudulent barmaid next door, or something equally low, and announces herself as Πενία . . . ἡ σφῶν συνοικῶ πόλλ' ἔτη (415-37). In the *Georgos* of Menander (77f), she is thought of as a stubborn, self-willed animal: παύσασθε πενία μαχόμενοι | δυσνουθετήτω θηρίω καὶ δυσκόλῳ (compare *Dysk.* 249ff, of Knemon).

[See, with special reference to Ar. *Plut.*, H. J. Newiger, *Metapher und Allegorie: Studien zu Aristophanes*, 155ff (Zetemata, Heft 16, 1957).]

209 'Why do we find you so great a burden?': τηλικούτο, neuter predicate of a feminine; cf. on 122f.

210f τοσοῦτον . . . ἐνδελεχῶς οὕτω χρόνον: 'so long and so continuously'. ἐνδον κάθησθαι suits the image of poverty as an old woman: see above, and under 205f.

211f Sostratos comes out to find the girl gone, like Sceparnio in P. *Rud.* 458-84. 'Bring it here' is said from the house door, or from just inside it; Sostratos does so, while Daos watches and comments disapprovingly from the other side of the stage. P distinguishes the parts correctly, labelling Daos' words with his name.

τί ποτ' ἐβούλετο: 'What was he after . . .?' The tense shows that the first thought in the slave's suspicious mind is of the young stranger's motive for coming to the neighbourhood at all; in a moment he will reflect on what he sees Sostratos doing, and come to a pessimistic but not unnatural conclusion. For the imperfect, see *Fab. Inc.* 60-62; for the slave's judgement of human nature, compare Sosias' misunderstanding of Glykera's motives in *Perik.* (179ff; cf. 37ff). [τί ποτε βούλεθ' οὔτοσι . . . Szemerényi, adopted in OCT and elsewhere; P has τιποτ' ἐβουλετο, with the verb in *scriptio plena*.]

213 'Goodbye, and take care of your father', a polite, conventional leave-taking – not without its humour in the circumstances. ἔρρωσο (Lat. *uale*), with a second verb coupled to it by τε (cf. *Perik.* 50f); ἐπιμελοῦ in the same sense as at 618. Similar phrases are commonplace at the close of letters: e.g. ἐπιμελοῦ δὲ καὶ σαντοῦ ὅπως ὑγιαίης

P. Petrie II.xi.(1) (260 B.C.); ἀσπάζου πάντας τοὺς σοὺς καὶ σεαυτοῦ ἐπιμελοῦ ἵν' ὑγιαίνῃς. ἔρρωσο P. Oxy. 4.745 (1 A.D.).

214 Sostratos' despair: see on 203. Pyrrhias reappears from the shrine, and tries to cheer his master up. Since he ran away from the approach of Knemon at or just after 144, he may have been seen peering from the door from time to time, represented by an extra non-speaking actor wearing the costume and mask: unless Menander has forgotten himself, Pyrrhias is supposed to have overheard Sostratos' resolve to call in Getas (181ff), of which he is about to remind him. See *Intro.* II.2.

215 'How do you mean, "all right"?' : τί as, e.g., in 321 τί χρήσιμος; but here the expression echoed from the other speaker precedes the interrogative which questions it. The same idiom with other parts of speech is seen in E. *Alc.* 807 (τί ζώσιν;), and M. *Samia* 159 (τί καί;).

216f ὅπερ ἔμελλες ἄρτι: 'as you were going to do just now' (181ff): ποιεῖν/ποιήσκειν is left unexpressed; the whole clause is loosely in apposition to the sentence, as with ὅπερ εἶπον and similar phrases.

τὸν Γέταν . . . σαφῶς: 'tell Getas the whole story, and come back here with him'. λαβὼν, as commonly, is timeless and goes closely with the main verb; only εἰπὼν refers to a prior action. Cf. on 616f.

Sostratos, accompanied by Pyrrhias, goes off home; they walk past Daos, standing in the background near Gorgias' door, and go off by the way they came on, spectators' right; 233 exit Daos, crossing the stage, to the left; he is going to find Gorgias on his land. They meet Sostratos coming from the opposite side to their own when they return, 255ff.

218f 'How very little I like it!': the negative in an exclamation looks odd from the point of view of English; but compare, for example, Amphipolis, *Deidamides* 13 Κ ὦ Πλάτων, | ὥς οὐδὲν οἶσθα πλὴν σκυθρωπάζειν μόνον '... how totally ignorant you are, except for looking solemn'; M., frg. 644 ὦ γῆρας βαρὺ, | ὥς οὐδὲν ἀγαθόν, δυσχερὴ δὲ πόλλ' ἔχεις.

220 πονηρόν: 'a bad business', commenting on the statement of what he has just seen. Cf. *Heros* 17, *Perik.* 200.

223ff 'An innocent girl – you abandon her, leave her alone in a lonely place, like an outcast child, with no thought of protecting her.'

ἄκακον: cf. *Heros* 19. The idea of the sentence is that Knemon's treatment of the girl is tantamount to exposing her as a baby; that emerges not only from μόνη ἀφείς ἐν ἐρημίᾳ but from the notion that Sostratos thinks of her as 'a lucky find' (226; cf. *Epitr.* 108 and context). Hence the neat correction ὡς προκειμένην has strong claims to correctness over ὡς προσήκον ἦν (Barber, Winnington-Ingram *et al.*), which is adopted in OCT and elsewhere; for προκεῖσθαι 'to lie abandoned' in this connotation, see e.g. Hdt. I.111; Post compares Ar.

Thes. 1033 and sees a reference to Andromeda (AJP 1961.96f). The acc. is still governed by ἀφείς . . . ἐās, although part of another phrase has intervened; similarly at Ar. *Eccl.* 1049, the transmitted text (rightly preserved by Coulon) is αὐτῇ σὺ ποῖ παραβάσα τόνδε τὸν νόμον | ἔλκεις . . . ; ‘Here you, where are you dragging him off to, against the law?’, τόνδε . . . ἔλκεις being interlaced with παραβάσα . . . τὸν νόμον; at E. *Hec.* 1224f we have καὶ μὴν τρέφων μὲν ὥς σε παῖδ’ ἔχρην τρέφειν | σώσας τε τὸν ἐμὸν . . . ‘. . . if you had spared my son and brought him up, as you should have done . . .’. A related phenomenon of word order is that known as hyperbaton, in which one part of a unit of expression is delayed by the speaker in such a way that another unit is enfolded completely within the first, as for instance at *Dysk.* 30f ὁ γέρων δ’ ἔχων τὴν θυγατέρ’ αὐτὸς ζῆ μόνος | καὶ γραῦν θεράπαιναν, ξυλοφορῶν σκάπτων τ’ . . . where αὐτὸς μόνος enfolds ζῆ, and is itself enfolded by the larger unit ἔχων τὴν θυγατέρα καὶ γραῦν θεράπαιναν; then the speaker passes on to develop his main idea in a string of participles. In naturalistic writing like Menander’s, there is a strong presumption that such departures from ‘logical’ word-order are intended to reflect what happened in the language of everyday use; sometimes, as here and at 234-8, the speaker is patently angry or upset, and the disturbance of his thoughts appears to be reflected in the disturbed sequence of their expression. For general discussion and references, see KG II.600ff, Schwyzer II.697f, *NTGramm.* §477 (1); Denniston, *Greek Prose Style*, 47ff; and J. H. Kells, ‘Hyperbaton in Sophocles’ CR 1961.188ff. [ὥσπερ πρὸς κένην ed. pr. (‘sans plus de précaution que si la maison était vide’); alii alia.]

225 προσερρύνῃ: perhaps ‘slipped along here quickly’ – the implication being of speed, stealth, or both.

226f οὐ μὴν ἀλλὰ . . . γε: ‘But anyway, I must tell her brother . . .’. For the crasis of τὰδελεφῶ cf. τὰδικεῖν = τῶ ἀδικεῖν *Epitr.* 181.

τὴν ταχίστην, sc. ὁδόν, ‘as quickly as I can’.

228 Cf. Gorgias’ remarks at 239ff.

230-2 καὶ γὰρ . . . : see on 47-49, adding for τοῦσδε (e.g.) E. *Alc.* 24, *Ion* 78f, Ar. *Eccl.* 41f and 27ff: ἀλλ’ ὁρῶ τονδὶ λύχνον | προσιόντα: φέρε νῦν ἐπαναχωρήσω πάλιν | μὴ καὶ τις ἂν ἀνὴρ ὁ προσιὼν τυγχάνῃ.

The introduction of the chorus follows a pattern which is repeated with variations elsewhere in Menander: *Epitr.* 33ff.

ἴωμεν ὥς καὶ μειρακυλλίων ὄχλος
εἰς τὸν τόπον τις ἔρχεθ’ ὑποβεβρεγμένων
οἷς μὴ ᾽νοχλεῖν εὐκαιρον εἶναι μοι δοκεῖ.

In *Perikeiromene*, 71-76, the chorus is introduced as follows: ‘Slaves! – here come a crowd of tipsy young men. I congratulate my mistress: she’s bringing the girl to our house – that’s what it is to be a mother.

I must find my master; it seems to me the moment for him to come here as quick as he can.' Traces of similar situations are recognizable in two Latin plays adapted from Menander, at P. *Bacchides* 107, and at T. *Heaut.* 168ff (see Duckworth, *Nature of Roman Comedy*, 99f for a brief discussion and further references). The repetitiveness need cause no surprise; the closing lines of the play are a clear indication that Menander was sometimes mechanical over details. Moreover, the pattern itself is a traditional one, and can be traced through Middle Comedy back to Classical Tragedy. In Aristophanes, choruses usually require, and get, a more elaborate introduction (e.g. *Wasps* 214-29); but analogies for the pattern in different dramatic situations are legion, e.g. *Eccl.* 27ff, quoted above, and 279ff. The most relevant passage from a Middle Comedy poet is Alexis, *Kouris* 107 K: 'For (καὶ γάρ) I see a crowd of men coming to a revel – all the best people collect here. I hope I don't meet you at night alone when your dancing has gone well: I should never get away with my cloak without growing wings.' From Tragedy, E. *Pho.* 193ff has been cited in this connection by Fraenkel (*de med. et nov. com.*, 71): (Go into the house and stay in your room) ὄχλος γάρ, ὥς παραγμὸς εἰσῆλθεν πόλιν | χωρεῖ γυναικῶν πρὸς δόμους τυραννικούς, | φιλόφλογον δὲ χρῆμα θηλειῶν ἔφνυ, κτλ.; compare also *Alope*, frg. 105 'I see a band of athletes coming here after their morning run is over'; *Hippolytus* 51ff, *Cyclops* 32ff.

παῖανιστάς τινας: 'a band of paean-singers'. P's reading is here retained, with Gallavotti, Kraus, Lond., and others. The scansion presumed is τοῦσδε παῖαν-, with 'split anapaest' and correption. On metrical and other grounds the text must be judged doubtful, but the presumption that it is corrupt falls short of certainty. The conjecture παῖανιστάς, 'followers of Pan' is preferred in OCT and widely. The following notes attempt to explore the issues involved in the decision.

(i) *Metre and Prosody*: A similar verse, also much debated, is Ar. *Wasps* 1369, scanning . . . κλέψαντά: ποῖαν αὐλητρίδα; but in Menander, who is generally stricter in metrical practice than Aristophanes, there seems to be no satisfying parallel yet known. Cf. Introd. IV, Note A, where at p. 65 under (c) it is suggested that the abnormal 'split anapaest' may have arisen from the accommodation of a metrically inconvenient word to a standard pattern of phrase ('I see . . . coming here').

The word παῖανιστάς must scan with its first syllable short if it is to appear at all in this metre; παιάνιζαν is similarly treated at Bacchylides 17.129; cf. also Παῖήονα in a paean by Limenios: Powell, *Coll. Alex.* 149, v. 18. Correption of this kind is especially familiar in Attic Comedy from τοῦούτος, ποιεῖν and the name Πειραιεύς, three cases in which Menander certainly admits it; it rests on a feature of pronunciation which is sometimes reflected in the spelling of our copies of literary texts and of inscriptions contemporary with their com-

position, as in ποιεῖν/ποιεῖν; though predominant by comic practice in certain common words and their cognates, it is not exclusively confined to them. The appearance of παῖανιστάς therefore, is not in itself valid evidence that the text is corrupt; nor is it surprising that so exceptional a situation should not recur elsewhere in our remains of Menander. [For other possible instances of correption in Menander, see *Epitr.* 172 (δικαίων), with Koerte's note; *Dysk.* 496 (perhaps ἱερείαν, with P), 568 (γύναϊα); and frg. 788, ἀπαύξειθ', with Schwyzer I.265f, and Hilberg, *Wiener Studien*, 1891.172-4. On the phonetics of correption, see Schwyzer I.236; for further examples and discussion of comic practice, see White, *Verse of Greek Comedy*, §§801-2; Starkie on *Ar. Wasps* 40; Descroix, *Trim. Iambique*, 24; and Fraenkel, in *Festschr. G. Jachmann* (1959), 27, on κολοῖάρχους in *Al. Birds* 1212. See p. 305f.]

(ii) *The character of the chorus*: If considerations of metre and prosody are not decisive against the transmitted text, neither is the identity it provides for the chorus; for though we know too little to verify the presence of 'paean-singers' in the play, we equally know too little of the comic chorus in the period to presume against them on grounds of dramatic appropriateness or otherwise.

παῖανισταί are not known as such from fourth-century Attica or earlier. When the word appears, it is a title of members of musical guilds attached to religious cults: the cult of Sarapis in Egypt, and in Imperial Rome; and the cult of Asklepios at Mounychia. These facts are of doubtful relevance to Menander: since the paean was a flourishing form of composition in his lifetime, there can be no *a priori* objection to the existence of people called παῖανισταί at the date of the *Dyskolos*; on the other hand, the known Greco-Egyptian associations of the word cast an air of suspicion on its appearance in P (cf. on βραχεῖσα in 950).

If, in spite of these doubts, we believe that Menander chose to describe the chorus as 'paean-singers', he can hardly have done so without intending them to sing something recognizable as a paean – if so, presumably a slight and light-hearted one, for this is Comedy, and they enter in revel 'a little drunk', like the choruses of *Epitr.* and *Perik.* Nevertheless their words, whether specially composed for the occasion or not, do not appear as part of the text; and their rôle is of no discernible consequence to the action. After this introduction, which gives them their character, we hear no more of them, and cannot say if any effort was made to sustain it. As is usual in New Comedy, the word ΧΟΡΟΥ is written into the text in token of the choral performance; like the fuller form ΧΟΡΟΥ ΜΕΛΟΣ, from which it presumably derived, it leaves the reader free to imagine, and the poet free to provide, a wide range of possible interludes. Nor is anything said to explain the presence of 'paean-singers' in Phyle: perhaps the more realistically-minded members of the audience were supposed

to think of them passing through on their way to perform at Delphi or elsewhere. A chorus of 'followers of Pan' might seem more appropriate to the play; but with that in mind, one must note that their arrival anticipates that of the cook and slave at 393 and the sacrifice party at 430ff – perhaps unfortunately so.

[*Paeans*: Smyth, *Greek Melic Poets*, xxxviff; von Blumenthal, *RE* 'Paian', 18.2 (1942) 2345ff; A. E. Harvey, *CQ* 1955.172f. *παιανισταί* in the cult of of Sarapis: in Egypt, Preisigke, *Sammelbuch d. gr. Urkunden*, I.1743, 5803 (Demetrius of Phalerum wrote paeans to Sarapis during his residence in Egypt: Diog. Laert. 5.76 = Dem., frg. 68 Wehrli); in Rome, *IG* 14.1084 (146 A.D., cf. *ib.* 1059); in the cult of Asklepios at Mounychia, *SIG*³ 11110 (212 A.D.). *XOPOY*: cf. Introd. III, p. 48 n. 2. *Chorus in Later Comedy*: Webster, *SM* 181ff, *LGC* 58ff, with further references; relief from the Athenian Agora, 350/25 B.C. = Bieber, *HT*², fig. 181; Webster, *MOMC*, no. AS 3; cf. *ib.* AS 4. 'Followers of Pan': ed. pr. printed καὶ γὰρ προσιόντας παιανιστὰς νῦν τινας, quoting in support of παιανιστὰς *IG* 12 (1).155.75 (Rhodes; saec. ii B.C.), and *IGRom.* 4.1680; and – of necessity – rewriting the line in order to accommodate the word. Πανιστάς for παιανιστάς (van Groningen, Lloyd-Jones) is a conjecture of attractive technical simplicity (cf. Jacques, *Bull. Ass. Budé* 1960.420); it assumes an unrecorded form, though one which is adequately paralleled: see for instance under ἀγαθοδαιμονισταί -ισται in LSJ. The search for other possible identities for the chorus appears unprofitable: Παιονίδας Diano.]

232 μὴ ᾽νοχλεῖν = μὴ ἐνοχλεῖν: cf. 750 and on 949.

Act II (233-426)

233-392 Daos returns with Gorgias. They are still considering what can be done, when Sostratos reappears - alone, and at last determined to act for himself. Gorgias stops him on his way to Knemon's door, and tries to warn him off from what seems, in Gorgias' eyes, to be an attempt at seduction or worse. Sostratos convinces him that he has the most honourable intentions, and though Gorgias can hold out no hope that Knemon will agree to a proposal to marry his daughter, they decide that Sostratos shall come and work on the land for a spell, to meet Knemon and see what the prospects are.

The analogy in conception (and sometimes in detail) between the earlier part of this Act and the opening of T. *Eun.* 'Act V' (817-922) is well presented by W. Görler, *Philologus* 1961.299-307; it throws an interesting light on Menander's capacity for varied treatments of similar themes and situations.

233f 'But were you really so casual about it, so feeble?' Daos has told his story, only to be reprimanded for not doing better. The reference back with which the Act opens helps the audience to grasp the new situation, and secures a degree of continuity after the break: compare, for instance, *Epitr.* 243ff, and 50ff above, where Chaireas' opening remark confirms that he has just heard the story which the audience know already from Pan. Gorgias knows that they have no right to intervene in his half-sister's affairs, but insists that kinship brings a duty to do so; he is facing the prospect of an unpleasant interview with Knemon (247ff). Daos' idea (which proves correct) was that they would catch the young stranger coming back to the house again (256): the slave's limited, practical outlook is contrasted with that of his master. All this emerges by implication as much as by direct statement; the treatment is deliberately naturalistic, and the motivation for the two characters' entry and their subsequent actions is presented late and with seeming casualness. See on 543-5 and 784ff, and cf. Gomme, *Essays in Greek History and Literature*, 254ff.

The young man's impatience with his would-be helper is a little like that of Sostratos in Act I (135ff); his instant assumption from the slave's story that the stranger is up to no good is comparable with Polemon's leap to the worst conclusion from what he is told about Glykera in *Perik.* (cf. 37ff), but the essentials of character and situation are different: Gorgias' main feeling is no doubt the very proper care for his sister which he stresses, but it is combined with something of the countryman's instinctive dislike for leisured strangers from town (257f), and with a prickly and self-righteous pride born of his life of

poverty and hard work: for this, note especially the conclusion of his speech to Sostratos, 293-8.

234ff 'This man who accosted the girl, whoever he was – you should certainly have seen him at once and told him to be sure that no-one ever catches him doing that in the future.'

The word-order is unusual, and has given difficulty. τοῦτο τοῦ λοιποῦ χρόνου belongs with ὀφεται ποιοῦντα, where a calmer speaker might well have put it; instead, it comes first in its clause, and the τε which connects εἰπεῖν to ἰδεῖν is therefore deferred to 6th place: see on 10 and 223ff.

τόνδ', if rightly restored, is not 'this man here', but 'this man we are talking about', as, e.g., at *Kolax* 111, *CF* 4; for τόνδε... τοῦτο cf. perhaps *Epitr.* 163. [προσιόντα γ' ὅστις δὴ ποτ' ἦν ed. pr.: προσιόντα τοῦτον ὅστις ἦν Barrett; προσιόντα, Δᾶ', ὅστις ποτ' ἦν Eitrem; alii alia.]

ἰδεῖν: 'see = interview', cf. 305 n.; some take the sense to be 'see to = guard against'; ed. pr. interprets as 'see', with the ὅστις clause as an indirect question.

τότ' εὐθύς: cf. *Ar. Clouds* 1359, 1215; and perhaps 581 below, where *P* gives τοῦτ' εὐθύς as here.

ὅπως + future indic. and neg. μή is familiar as a form of exhortation or command in direct speech, where a verb meaning 'see that', 'take care that', is left unexpressed. Here the construction is subordinate to εἰπεῖν; at *Epitr.* 752f a parallel sentence gives what is in effect a half-way stage to subordination: αὐθις δ' ὅπως μὴ λήψομαι σε, Σμικρίνη, | προπετῇ, λέγω σοι 'Be sure I don't catch you being headstrong again, Smikrines, I tell you.' Somewhat similarly, ὅπως – future is sometimes found as an alternative to the infin. after δεῖ: e.g. *Cratinus, Nemesias* 108 K δεῖ σ' ὅπως... ἀλεκτρονόμος μηδὲν διοίσσεις 'You must be just like a hen'.

238f νυνί 'as it is'; ἀπέστης 'you gave up', 'stood aside': cf. 346.

239f ἴσως: 'I suppose', rather than 'perhaps': see 730 n. Gorgias' stress on the claims of relationship is in direct contrast to the attitude of Knemon. Obligations to the family are a special case of the obligations of φιλία as discussed by Aristotle (see *Eth. Nic.* 1165 a 30ff) and in other ethical writing of the later fourth century: hence – at least in part – derives the interest of New Comedy in exploring the implications of such relationships. Hegio in *Terence, Adelphoe*, is an older man who is shown to take a right view of his duty to his relations in helping the widowed Sostrata and her daughter in their trouble; in the original, Menander's *Second Adelphoi*, he was Sostrata's brother. Cf. especially *T. Adel.* 455ff, 351ff (with Donatus' note on 351), and *M. Adel. II*, frg. 6. [See further Webster, *SM* 204ff, *LGC* 139 (on Philemon), and F. Zucker, *Freundschaftsbewährung i.d. neuen att. Komödie*, *Berichte d. sächsischen Akad. d. Wissenschaften*, ph.-hist. Kl. 98.1 (1950).

239: οὐκ ἔνεστί σοι, given by one MS in the quoted version of the text, does not merit the support which some give it.]

240ff 'I am still concerned for my sister. Her father wants to be a stranger to us, does he? Don't let us imitate his misanthropy.' I adopt the text arrived at jointly by Lond. and by Lloyd-Jones, and printed in OCT, except that a colon is there preferred to a question mark in 242.

ἀδελφῆς . . . ἐμῆς (if right) should mean 'I am still concerned for someone who is a sister of mine': i.e. the absence of the article would be abnormal in Menander if the sense were simply 'my sister'. A possible parallel is *Plokion*, frg. 333.6 (ἴνα . . . ἡ) εὐγνωστός οὖς' ἐμῇ γυνὴ | δέσποινα (εἰμε codd.) 'so that she, as my wife, shall be clearly recognizable as the mistress'; πατήρ ἐμὸς ποῦ; in *Misoumenos* 14 is in a paratragic context. Cf. Schwyzer II.202.

ὁ πατήρ . . . βούλεται (whether read interrogatively or not) should be taken as an objection to the preceding statement which is disposed of by μὴ . . . ἡμᾶς: see on 57ff (iii), and on 162ff. The point at issue is essentially one between law and equity (or common humanity). Knemon is within his rights in treating the wife who has left him and her son as complete strangers, if he chooses to do so; nor does Gorgias' relationship to Knemon's daughter give him any legal right to make himself responsible for her; until she marries and passes into the care of her husband, her affairs are solely Knemon's concern. Cf. 253, and on 729-39.

[Different versions of the text are numerous: e.g. P's ἐπιμελεῖ has been thought of as dat. of ἐπιμελῆς and taken with ἔνεστι; ed. pr. considers ἐπιμελοῦ; Blake suggests οἰκειότητα . . . ἀδελφῆς' ἐπιμένει. 241: εἰ μὲν ed. pr.; τί μή[ν]; Page; ἡμῖ[ν] Barber, Merkelbach *et al.*; but I doubt if [ν] could have been written in P; ἔμοιγ' Winnington-Ingram. 242: μηδὲ or μὴ δὲ is obtained from P. The former is defended by some as a species of emphatic negative, but not convincingly (e.g. Kraus ad loc.; Barigazzi, *Parola del Passato* 1959.370); the connective δέ is unwanted but may have been added by a copyist (Introd. III, p. 50, under 'Addition (iii)'); on the 'split anapaest' accepted by those who follow P, see Introd. IV, p. 65 under (d).]

245 ὁ . . . ἔξωθεν: 'the outsider', 'the onlooker'. [ἐπιμελ]ῆς (Jacques) suits the space available and the sense less well.]

247ff What prompts Daos' violent reaction of fear must surely be a move towards Knemon's house: i.e. Gorgias intends to go and confront him with Daos' story, although, as his next speech shows, he can see no prospect of doing good. ὑπάγωμε[ν] ('Let's get on') is supplied as the cue for this movement; it is perhaps a shade long for the space available, but has to match (approximately) the supplements of the following lines, not that of the line above. τί δ' ἐστί[ν] (Sandbach)

suits the sequel, and may be right: cf. 729 and n. there. OCT does not restore.

[ὅσον ἐστὶ]ν Bingen. εὖ ὅθι]ι ed. pr., and suggestions which end with indef. *τι* (e.g. εἴ ποὺ *τ*]ι Diano), may be set aside on metrical grounds, since they introduce unwarranted hiatus; on hiatus after indef. *τι*, see Fraenkel on A. *Ag.* 1115.]

247 ὦ τᾶν . . . Γοργία: cf. ὦ τᾶν, Φαίδιμε Com. Anon., Page, *Lit. Pap.* 65.61 (= 22.66 Demianczuk). There is no reason to suspect P's division of speakers because of the double vocative, much less to emend. [On ὦ τᾶν, see G. Björck, *Das Alpha Impurum* (1950) 275ff.]

248f κρεμᾶ: 'he'll string me up for a whipping', as at *Prik.* 79 Daos κρέμασον εὐθύς, εἰ [πλανῶ 'String me straight up if I'm cheating'. [248 εἶα ποτ'] Gallavotti, with ὅθι κρ]εμᾶ in 249.]

249-52 Text uncertain. With the aid of the following lines, the general sense of the antithesis between compulsion and persuasion is clear, but supplements and interpretations vary widely in detail, as they do in grammatical difficulty: none known to me is wholly straightforward. It may be that there is more serious corruption present than one can tell; but in view of Gorgias' involved manner of speaking at moments of strong feeling elsewhere (234ff, 271ff) we should probably expect something less than economical and lucid perfection.

I take the text given to mean: 'He *is* rather awkward. No-one could compel him to better sense by fighting with him anyhow, nor make him change his mind by giving friendly advice.'

The two leading assumptions are that the opening remark refers to Knemon, and that we have optatives in 251-2 which are main verbs (i.e. ὅτω τρόπῳ does not introduce a subordinate clause).

249f For δυσχρήστως γέ πως ἔχει, cf. ὀξυπείνως πως ἔχει, 777. δυσχρηστέω is used of people 'making themselves difficult' by Polybius 27.7.10; the adj. δύσχρηστος is applied to intractable dogs by Xen. *Cyn.* 3.11; the implication may be that Knemon is 'mulish': compare *Georgos* 77f, of Poverty παύσασθε πειρία μαχόμενοι; δυσπαραστήτω θηρίῳ καὶ δυσκόλῳ; and Plato, *Lysis* 80b d ὁ δὲ παῖς πάντων θηρίων ἐστὶ δυσμεταχειριστότατον. Alternatively, supply a second person of the verb, as ἔξεῖς OCT (Lloyd-Jones), and take the remark to be made of Daos: 'You will be useless', or 'You will be in trouble'. This *may* suit the known usage of the adverb better: e.g. δυσχρήστως ἔχειν at Plut., *vit. Aem.* 19 (the only instance with ἔχειν is used of King Perseus' condition while trying to fight a battle after being kicked by a horse: ἔχοντα δυσχρήστως καὶ κωλυόμενον ὑπὸ τῶν φίλων. It is not however so apt to the context: Gorgias is not seriously concerned with the prospects of Daos in a struggle with Knemon, but with the old man himself.

Ed. pr., punctuating after ζυγομαχῶν, translates 'Il est un adversaire pénible'. The Greek, however, seems tautologous if so taken, and in

spite of the following demonstrative, which suggests itself as the start of a new sentence, a stop after ἔχει may be better. ζυγομαχῶν is then advanced from its natural place, making a link between the opening statement and the development of it, and providing a welcome parallel to νουθετῶν in 252. The fact that the word is used of Knemon in 17 does not guarantee that it was used of him here; it could be appropriate to the sort of family argument or quarrel Gorgias seems to have in mind, but need not be pressed to mean more than 'fight'.

[Other parts of ἔχειν have been considered, as have other participles ending -γομαχῶν -τομαχῶν: λογομαχῶν ed. pr., in a footnote, commended by Lond., and adopted by Treu; εἰμ' αὖ]τομαχῶν Gallavotti.]

250-2 ὅτω τρόπῳ is taken as equivalent to ὁπωρὸν τρόπῳ or ὅτω βούλει τρόπῳ. For ὅστις indefinite, cf. LSJ s.v., IV.2. d; Schwyzler II.216; and Gow on Theocr. 18.25, quoting, *inter alia*, Plato, *Hip. Maj.* 282 d . . . ἢ ἄλλος δημιουργὸς ἀφ' ἧστινος τέχνης ' . . . of any craft whatsoever'. In the commentary on Epicharmus, *Odysseus Automolos*, published as P. Oxy. 2429, the phrase ἢ ὅτι is explained as ἢ τὸ τυχόν (frg. 1 (a), col. ii.10).

ἀναγκάσαι is corrected from P's αναγκασειε to avoid a 'split anapaest' (Intro. IV, p. 65 under (e)). For the assumed construction with εἰς, see e.g. Thuc. 1.23. τις is taken to be understood from here with the parallel verb μεταπεῖσαι, and ἄν from there with this verb. ἄν is not uncommonly left unexpressed in the second of two parallel clauses, but very rarely unexpressed in the first; some indeed deny the possibility of this altogether. See, however, KG I.248f, quoting Aeschines, in *Ctes.* (3).217 οὔτε τοὺς εἰρημένους ἐν ὑμῖν λόγους ἐμμαντῶ ἀρρήτους εἶναι βουλομένην, οὔτε τὰ αὐτὰ τούτῳ δημηγορήσας ἐδεξιμένην ἄν ζῆν; and Dem. 24.7 οὐχ ὅτι τῶν ὄντων ἀπεστερήμην, ἀλλ' οὐδ' ἄν ἔζω (so Navarre-Orsini (1954); Butcher (OCT) prints ἄν ἀπεστερήμην, ἄν ἀπεστερήθην being added as a variant in one MS).

The ends of 251 and 252 are restored here without confidence. For οἶα cf. *Pseudherakles*, frg. 451.6; for advice to the misanthrope, cf. Lucian, *Timon* 48, quoted on 114, and Aelian, *Ep. Rust.* 15 fin. φίλου ταῦτα παραινέσεις νουθετοῦντος εἰς ἀγαθόν (νοοῦντος codd.: corr. Meineke).

[The general view that ὅτω τρόπῳ followed by the optative is a subordinate clause makes it hard to supply a governing verb convincingly, and at the same time to account for the construction of the second οὔτε clause. Ed. pr., for example, has τοῦτον οὐθ' ὅτω τρόπῳ | ἀναγκάσειέ τις εἰς τὸ βέλτι[ον ἂν ἀγεί]ν | οὐτ' ἂν μεταπεῖσαι νουθετῶν ο[ἶδ' οὐδαμῶ]ς: i.e. οἶδα governs both ὅτω τρόπῳ ἀναγκάσειέ τις and the presumed aor. infin. with ἂν (P has no accent). OCT, with μεταπεῖσαι aor. opt., has τοῦτον οὐθ' ὅτω τρόπῳ | ἀναγκάσαι τις εἰς τὸ βέλτι[ον ῥέπει]ν | οὐτ' ἂν μεταπεῖσαι νουθετῶν ο[ἶδ' οὐδὲ εἰ]ς (ῥέπειν Kassel, possibly rightly; οἶδ' οὐδὲ εἰς Diano, Maas). On this view, ὅτω τρόπῳ has to be understood from the first clause in the second; Winnington-Ingram similarly suggests 251

ποτ' ἄ]ν, and 252 ὁ[ρῶ σαφῶ]ς, two interesting supplements which seem inconveniently short. Kamerbeck attempts to supply a governing verb in 251, but his ἀρ' εἰῆ]ν is unlikely to be right; it clears the way for ο[ἰδεῖς ὅλω]ς in 252, where, apart from other considerations, something shorter than ed. pr.'s ο[ἰδ' οὐδαμῶ]ς seems to be necessary.

Metrical considerations affect the treatment of 251. As a post-positive, ἄν should not be inserted conjecturally at the beginning, with Barigazzi and Blake (cf. Maas, *Gk Metre* §137; nor, at the end, is anything but βέλτιον [~ ~] likely (Intro. IV, p. 68f under (c)): i.e. with βέλτι[όν ἄν . . . we have an improbable rhythm; with βέλτι- [όν ~ ἄ]ν it is not easy to see how the space in P was filled. For possible interpretations of the opt. of 251 if ἄν is neither brought in conjecturally nor held to be understood from 252, see (e.g.) KG I.226 (main clause potential without ἄν); and I.231.A5, quoting, among other debated passages, Plato, *Phaedo* 107 α οὐκ οἶδα εἰς ὅτανά τις ἄλλον καιρὸν ἀναθάλλουτο.

As alternatives to φρονεῖν or ῥέπειν, other infinitives have been thought of; a participle in parallel with νοουθετῶν is possible (e.g. τρέπω]ν Page *et al.*); τροπή]ι Gallavotti, but]ι is less attractive than]ν as a reading of P.]

[254 μετ' αὐτοῦ (P) is preferred by Diano *et al.*; for discussion, see van Groningen, *Étude Critique*, ad loc., and cf. *NTGramm.* §283.]

255 ἐπισχε μικρόν: 'wait a minute' – ἐπισχε intrans., as at E. *El.* 758, where see Denniston's note: μικρόν δ' ἐπίσches ed. pr. See further under 258.

256 ὥσπερ εἶπον may be taken to refer back, like the opening lines of the scene, to what Daos has already said off stage: see on 233f. Gorgias has admitted that an approach to Knemon is virtually doomed to failure, and the slave, who had dreaded the idea, is relieved that Sostratos has come back as he forecast, and so prevented their return from the fields from being in vain. [P's ἄν, which could give ὥσπερ ἄν εἶπον ('as I should have said', 'as I should say') offers a possible though less likely sense, and an improbable rhythm: see Intro. IV at p. 65 under (f).]

ἀνακάμψας πάλιν: πάλιν gives the phrase the sense 'turn back again'; cf. *Sam.* 341.

257 ὁ τῆν χλανίδ' ἔχων οὗτος: e.g. 'that smart-looking individual', since there is no simple modern equivalent. χλανίς is a cloak or mantle of fine wool, worn on different occasions by both men and women; it appears here, as in *Oge*, frg. 303, and elsewhere, as elegant wear for a fashionable young man; it was liable therefore to attract attention, or even suspicion, in the depths of the country. Gorgias' own everyday dress is the countryman's *diphthera*, a jerkin for work made of some hide or skin. The difference in dress was of course obvious and natural to Menander's audience; it is emphasized in this way partly to show

in Gorgias the instinctive reaction of the countryman to a stranger from town, partly because the dramatist wishes to make a point of the contrast in each of his two young men between superficial appearance and underlying qualities of character. For the contrast in Gorgias, see especially 321 and 835f; for further developments with Sostratos' *chlanis*, see 364f and 370 n.; and for further consideration of the appearance of the pair, see Introd. II.3.

258 'It's obvious he's a rogue from the look in his eye'. Görler well compares T. *Eun.* 834ff. *Pythias*: era mea, tace tace obsecro, saluae sumus: | habemus hominem ipsum (*Dysk.* 255f) . . . (838) *Pythias*: uide amabo, si non, quom aspicias, os inpudens | uidetur! non est? tum quae eius confidentiast! Chaerea, the owner of the *os inpudens*, may, in Menander's original production, have worn the same mask as Sostratos, that of the 'Second youth with wavy hair': cf. Webster, Bull. Rylands Library 1949.121ff.

εὐθὺς: 'obviously', 'clearly', of something immediately apparent. Cf. Aristotle, *Poetics* 1452 a 13 (plots are both simple and complex, for the actions which they imitate) ὑπάρχουσιν εὐθὺς οὕσαι τοιαῦται 'are clearly so by nature'; similarly in introducing comparisons, ὥσπερ εὐθὺς, οἷον εὐθὺς, 'to take the immediately available instance' (e.g. *Poetics* 1449 a 34).

ἀπό 'judging from' as, e.g., Theophr. *Char.* 28.4 εἰδεχθῆς τις ἀπὸ τοῦ προσώπου; cf. Theocr. 16.49; Lucian, *Dial. Mort.* 10.8.

For βλέμμα 'look', 'expression', see e.g. E. *HF* 306, Ar. *Plut.* 1022.

259ff Sostratos returns alone: Getas, whom he had gone to fetch, was out on an errand. Details follow not unnaturally as Sostratos grumbles to himself about the situation; but it is worth looking ahead to see the dramatic relevance of a monologue which a less careful dramatist might have added purely for local colour.

260-4: Getas, we learn, is out because Sostratos' mother is so superstitious; she is always sacrificing to some god or other, and has sent him to get a cook to prepare an offering. Sostratos will therefore carry on alone. At the end of his scene with Gorgias and Daos, 391f, Sostratos again says that he is determined to see the matter through, and goes off. 393, enter a cook with a sheep; 401: enter Getas, addressed by name to introduce him. The audience then can look forward to what is going to happen, having been told exactly enough in advance to make sure that they enjoy the situation. 406ff: the mother's immediate motive for sacrificing to Pan of Phyle is that he appeared to her in a dream about Sostratos. The narrative of the dream shows (to the audience's superior knowledge) that the two apparently independent lines of action by Sostratos and his mother were both in fact prompted by Pan. Sostratos himself does not discover that his family is sacrificing in Phyle until 551ff; by then Menander is already preparing for

Kallippides' arrival 773f, and the closing stages of the action, when the sacrifice will become a celebration party.

262f 'She goes all round the district sacrificing', an excess of superstitious zeal which is deplored even more strongly by those who have to carry it out, 393-414: cf. *Introd. II*, p. 23, and on cults at Phyle, A. Milchöfer, text to Curtius-Kaupert, *Karten von Attika* vii-viii (1895) 14, and W. Wrede, *Ath. Mitt.* 1924 at p. 211.

264f μάγειρον: see on 393.

ἐρρωσθαι . . . τῇ θυσίᾳ φράσας: 'said goodbye to the sacrifice' implies 'told them to carry on without me and good luck to them'; the 'good luck', as in the English idiom, can convey a whole range of feelings, including annoyance and disapproval. Cf. χαίρειν λέγω. and 520f below.

266f καί μοι δοκῶ . . . διαλέξασθ' . . . : 'I have a good mind to speak for myself'; the final stage of the decision is taken with τὴν θύραν κόψω κτλ. When ἐμοὶ δοκῶ (or δοκῶ μοι) expresses decision or intention, the generally recognized construction is with future infin., as elsewhere in Menander (*Dysk.* 229, 445f; frg. 654 – unless ἐξακεῖσθαι there is taken as present); Barigazzi, Winnington-Ingram and others accordingly propose to read διαλέξεσθ' here, and may well be right. [Some, but not all critics accept the present as an alternative to the future (e.g. Coulon, but not Starkie at *Ar. Wasps* 177); the aorist, which I am here inclined to preserve with ed. pr. and OCT, is listed as doubtful by LSJ, and is again liable to be emended where found: e.g. Plato, *Euthyd.* 288 c ἐγὼ οὖν μοι δοκῶ καὶ αὐτὸς πάλιν ὑφηγήσασθαι (so codd., followed by Burnet; -εσθαι Heindorf). Middle forms of διαλέγομαι are rare in Attic, the future being found in Isocrates, 12.5 and 112, and the aorist quoted from Aristophanes (frg. 343). See Blaydes on *Ar. Ach.* 994, Starkie on *Wasps* 177, 250; and in general KG I.195ff. κάμοι (with P) seems to give unwanted emphasis: note καμολισ for καὶ μόλις in 684.]

268 '... so that I shan't be able to go on thinking it over': εἶναι = ἐξεῖναι as at 283 below and elsewhere. He is going to Knemon's door when Gorgias interrupts.

269 μειράκιον: the appropriate formal address to a young man: 299, 729, 843 etc.

269ff '... would you listen to something rather serious I have to say?' The polite request in fact warns the audience, as well as Sostratos, what sort of speech is to follow. Compare for instance Eur. *Suppl.* 293 (Aithra to Theseus) εἶπω τι, τέκνον, σοὶ τε καὶ πόλει καλόν; and *Trö.* 903f (Helen to Menelaus) ἔξεσται οὖν πρὸς ταῦτ' ἀμείψασθαι λόγῳ | ὥς οὐ δικαίως, ἣν θάνω, θανούμεθα;

The speech itself (271-98) falls into three sections, a new direction being given twice by Sostratos' interruptions at 288 and 293. Gorgias'

argument is (i) that human prosperity and ill-fortune are finite and variable: an unjust rich man can expect a change for the worse, and an honest poor man a change for the better. Sostratos should therefore act worthily of his position and not despise the poor; (ii) that Sostratos' designs on the girl are dishonourable, if not criminal; (iii) that causing trouble for people who are busy is an unjust misuse of leisure: Sostratos should remember that a poor man unjustly treated is a difficult adversary – 'a gorgeously incoherent attempt at logic' as Post describes it, *Am. Journ. Phil.* 1959, at p. 410. Sostratos' reply, 302-14, consists of a brief statement of his honourable intentions, a denial on oath that he has anything bad in mind, and an implied reproof to Gorgias for thinking so. Daos stands by, and makes one interjection, 300f, by way of comment on the proceedings. In all this, there is a hint of the formal pattern of a tragic *agon*; the philosophizing young rustic and the honourable young elegant both take themselves very seriously; and the audience, as in the long debate between the two farm labourers in *Epitrepontes*, is expected to react to the paradoxes of the situation with a gentle amusement not inconsistent with sympathy for the characters (*Epitr.* 41-199; note especially 51ff.)

271-87 The idea that a man should remember the uncertainty of human fortune and not overreach himself is found in different forms throughout Greek literature; on its use by Gorgias, cf. *Ar. Rhet.* 1395 a 6: οἱ . . . ἄγροικοι μάλιστα γνωμοτύποι εἰσὶ. Here (i) the sanction against wrongdoing is not the traditional external force of the gods' jealous anger, but the limit set by one's personal fortune (τύχη 276 = δαίμων 282), which is affected by just and unjust behaviour. For this idea, cf. especially frg. 714, *Epitr.* 735ff (discussed by Webster, *SM* 195f); in considering its background Schmid (*RhM* 1959.174) aptly refers to Eur., frg. 1073 N²: 'A man who goes his way in good fortune should not suppose that he will always have the same luck (*daimon*). For the god – if one should use the name god – becomes tired of associating with the same people for ever. Mortals' prosperity is itself mortal: those who are proud and trust in the future on the basis of the present find in what happens to them that their fortune proves them wrong.' (ii) The poor man claims respect because he may one day rise in station. Compare Syriskos' claim for fair treatment of the exposed child in *Epitr.* 144ff, and on the positive workings of Fortune and the gods, see Webster, *op. cit.* 198ff. (iii) The special application of the moral rule to just behaviour by the rich to the poor is closely paralleled in *Georgos*, frg. 1 'Whoever it was who wronged you is possessed by an evil genius, because he will perhaps come to know the poverty he has wronged. Even if he is very rich, his insolent pride is insecure: the current of fortune soon changes.' See further Webster, *op. cit.*, 50, 61; and in general compare Sostratos' speech to his father, 797ff.

273 *τούτου*: the pronoun refers back collectively to the states indicated by the two verbs, 'a sort of limit and change in their condition'. Cf. Thuc. 1.6.6 *πυγμῆς καὶ πάλης ἀθλα τίθεται, καὶ διεζωσμένοι τοῦτο δρῶσιν* (*τοῦτο δρῶσιν* = 'they box and wrestle'); M. *Perik.* 282f *πολλῶν γεγονότων ἀθλίων . . . φορὰ γὰρ γέγονε τούτου νῦν καλή*; 277 and 284f below, and on 800. [Ed. pr.'s *τούτων* has no advantage; P's *τοῦτο* is favoured by Gallavotti, Jean Martin *et al.*, and may be supported from E. *Heracleidae* 1, and from Plato, *Smp.* 175 b *ἔθος τι τοῦτ' ἔχει* 'this is a sort of habit of his'. But the *καί* of 274 is against it, and the gen. to clarify *πέρας* and *μεταλλαγὴν* is desirable.]

274f *μένειν . . . εὐθenoῦντ' αἰεί*: 'remain ever-flourishing'; for *μένειν* with ptcp. cf. Poseidippos 30 K.

277f *εἰς δὲ τοῦθ'*: i.e. *εἰς τὸ ἄδिका ποιεῖν*.

προαχθεῖς τοῖς ἀγαθοῖς: 'led on by the good things in his life'.

279 *λαμβάνει*: *λαμβάνειν* (ed. pr.) is an easy correction to secure the continuity of the *νομίζω* construction and is adopted by OCT and others; but it seems possible, and perhaps preferable, to assume that the *Oratio Obliqua* is allowed to lapse here (cf. 1-5), and immediately resumed when *τοῖς δ' ἐνδεῶς πράττουσιν* picks up from *τῷ μὲν εὐτυχοῦντι*, 274: so Mette, Jean Martin *et al.*

282f ' . . . can achieve a position of credit in the course of time, and expect a rather better holding of prosperity.'

Appropriately to the context, the language seems to take colour from the world of finance; Gorgias, one might think, is reaching for language which he hopes will impress the young stranger from town, just as Sostratos himself later brings the technical vocabulary of property to his aid in persuading his father to be generous (797-812). For *πίστις* Thierfelder aptly compares Dem. 36.44 *πίστις ἀφορμὴ τῶν πασῶν ἐστὶ μεγίστη πρὸς χρηματισμόν* 'a good name (i.e. 'good credit' in the commercial sense) is the greatest asset in business'; cf. also 20.25 *ννὶ τῇ πόλει, δυοῖν ἀγαθοῖν ὄντων, πλούτου καὶ τοῦ πρὸς ἅπαντας πιστεύεσθαι, ἐστὶ τὸ τῆς πίστεως ὑπάρχον. εἰ δέ τις οἶεται δεῖν ὅτι χρήματ' οὐκ ἔχομεν μηδὲ δόξαν ἔχειν ἡμᾶς χρηστήν, οὐ καλῶς φρονεῖ*. For *μερίς* with technical meaning, see (e.g.) Dem. 42.3 (a holding in a mine); M. *Thesauros*, frg. 198 has it in the sense of 'tithe' on property, and is otherwise a good example of the figurative use of financial language in Menander. The verbal echo of *πίστιν* in *πίστευε*, 285, is presumably deliberate, but does not imply that *πίστις* is necessarily *welt*-confidence; the speaker has shifted his ground. Cf. *κύριος* in 800 and 806.

ἐλθόντας: accusative subject of *προσδοκᾶν*; it could (but of course need not) have been assimilated to the dative required by *εἶναι* (= *ἐξεῖναι* as e.g. at 268). Aeschines *in Ctes.* (3).2 (quoted by KG II.27) shows both constructions: *ἵν' ἐξῆν πρῶτον μὲν τῷ πρεσβυτάτῳ τῶν*

πολιτῶν . . . παρελθόντι . . . τῇ πόλει συμβουλευεῖν, δεύτερον δ' ἤδη καὶ τῶν ἄλλων πολιτῶν τὸν βουλούμενον . . . γνώμην ἀποφαίνεσθαι.

[A much pondered passage, in which *πίστιν* has been thought too puzzling to be sound (e.g. by van Groningen: see his *Étude Critique* ad loc.). OCT, after Dodds, prints *Χρόνω*, as a personification – too high a flight of language, I suspect, for this context.]

[284-7 These verses appear as vv. 8-11 in a quotation presented by Stobaeus, *Ecl.* 3.22.19, under the heading *Μενάνδρου*; the whole piece has been taken to be from *Kybernetai* because vv. 5-7 of it appear again under that title at *Ecl.* 4.51.8: cf. frg. 250, with Koerte's notes. Either, therefore, Menander used the same lines twice (if so, I should guess that they were first written for the *Dyskolos*); or else two different passages have become joined by accident or design since his day: by accident, if, as ed. pr. suggests, the loss of a heading for the *Dyskolos* lines has caused them to combine with the preceding extract; by design if two quotations were deliberately fused, or if the whole was taken from an interpolated copy of *Kybernetai*.]

284 τί οὖν λέγω; as a preface to the main point, as τί οὖν δὴ λέγω; Plato, *Epist.* ii, 310 e, and elsewhere.

286f διευτυχεῖν ἀεὶ: cf. frg. 740.3 πράσσων ἃ βούλει καὶ διευτυχῶν ἀεὶ. For the sentiment, cf. especially T. *Adel.* 500ff, presumably from a similar context in Menander. τοῖς ὀρώσιν ἄξιον: 'worthy in the eyes of the world' (as witness of the prosperity).

288 ἄτοπον . . . τι: τι indefinite seems slightly preferable to τί interrogative, as printed in OCT and elsewhere. Cf. *Epitr.* 742f; for ἄτοπον as a euphemism for 'bad', see 417 below.

289 ἐζηλωκένας: 'to have set your mind on': cf. Dem. *Ol.* ii (2).15 (of Philip) ὁ μὲν δόξης ἐπιθυμεῖ καὶ τοῦτ' ἐζήλωκε.

290ff '... you thought you would persuade an innocent girl to do wrong, or watch for an opportunity and accomplish a crime worth death many times over.'

νομίζων with future infin.: cf. Soph. *OT* 551f. It is best taken as governing both πείσειν and κατεργάσασθαι, with the phrase καιρὸν ἐπιτηρῶν absolute, as at Plutarch, *Vit. Publicolae* 17, Polyb. 3.72.7 *al.* An aorist, not a future, would be expected if the second infin. were dependent on this phrase, as ed. pr. takes it: Kraus and others accordingly read κατεργάσασθαι and maintain that view.

ἐλευθέραν: cf. 50, 64. There the ἐλευθέραν is added because it is a question of marriage, for which the girl must be a freeborn Athenian and not a slave or foreigner; here it is added to underline the gravity of the charge. Cf. Lysias 13.66 γυναῖκας τοίνυν τῶν πολιτῶν τοιοῦτος ὢν μοιχεύειν καὶ διαφθείρειν ἐλευθέρας ἐπεχέριρσε; and T. *Eun.* 857ff.

θανάτων ἄξιον πολλῶν: cf. Dem., *False Embassy* (19.)16, *Meid.* (21).21, etc. [On crimes against women and their punishment in Attic law, see U. E. Paoli, *Aegyptus* 32 (1952) 265ff, quoted by Treu.]

Ἀπολλῶν: cf. 415, *Perik.* 440 etc. The exclamation (obviously) expresses Sostratos' horrified astonishment; the god, as Apollo Apotropaïos, is called to witness the situation and avert evil: he is given his full title at Ar. *Birds* 61. Other protectors similarly invoked by characters in Menander include Herakles (*Dysk.* 74, 612 and commonly), Poseidon (*Dysk.* 633, 777 *al.*), Zeus Soter (*Epitr.* 587 *al.*), and Athena (*Kol.* 23).

294 ἀσχολουμένοις: cf. 343f.

296 δυσκολώτατον: cf. *Georgos* 77f, of Poverty, quoted on 208ff above.

297f ἐλεεινός: the poor man calls forth the pity of public opinion, or of a jury trying his case. Athenian litigants (even Socrates: Plato, *Apol.* 23 c) were not slow to call attention to their poverty, or indeed to invite sympathy by other means of playing on the feelings of juries: see for instance Ar. *Wasps* 550ff, esp. 564, and Dem. 57 §§36, 45, 52. Kleainetos in *Georgos* 129ff makes the opposite point – that a poor man is easily treated with disrespect, even if his case is just, and is suspected of taking proceedings purely for gain even when wronged; cf. also Philemon 102 K, arguing that poor men inspire no confidence as public speakers.

λαμβάνει εἰς: cf. Philostr., *Imagines* 2.32 (quoted by LSJ): εἰ ἐς κόρην λαμβάνοιτο 'if it (*sc.* the figure) be taken for a girl'; and see further *NTGramm.* §157, and M., frg. 539.3 (εἰς μέμψιν... λαβεῖν conj. Salmasius).

ὑβριν: i.e. apart from being pitiable, he exaggerates the nature of the wrong, taking it not as injustice but (if we so restore) as 'outrage'. This restoration claims strong support from Aristotle's analysis of different kinds of wrong, which M. follows elsewhere, as Tierney has demonstrated (*Proc. Royal Irish Acad.* 43 sect c. (1936) 248f; for a brief discussion, see Webster, *SM* 204ff). According to Aristotle: (i) ἀδικήματα occur either δι' ὑβριν or διὰ κακουργίαν (*Pol.* 1295 b 10f *al.*); the former kind are particularly grave, in that they involve αἰσχύνη to the injured party, the wrongdoer's primary motive being not criminal gain, but the wanton pleasure of feeling superior (*Rhet.* 1375 a 13, cf. 1378 b 22ff, the *locus classicus* on *hybris*); (ii) the young and the rich are especially prone to hybriistic acts of this kind (*Rhet.* 1378 b 26, cf. 1389 b 7); (iii) ps.-Aristot. *de virt. et vit.* 1251 b 22 says that the μικρόψυχος (the 'mean-spirited' man) is οἷος πάντα τὰ ὀλιγωρήματα καλεῖν ὑβριν καὶ ἀτιμίαν; cf. M. *Adel. II*, frg. 8 (=T. *Adel.* 605ff) ὁ πένης... πάντας αὐτοῦ καταφρονεῖν ὑπολαμβάνει. Gorgias' whole behaviour so far is an illustration of the poor man's readiness to suspect gratuitous insult. [τέχνη ed. pr.: βίαι as an alternative to ὑβριν Eitrem;

for Aristotle's treatment of *hybris*, see further Cope on the passages of *Rhet.* referred to above (esp. vol. I.268, vol. II.17ff; on this and on the criminal offence of *hybris* in Attic Law, see J. J. Fraenkel, *Hybris* (Utrecht, 1941), esp. 52ff, 61ff.]

299 οὕτως εὐτοχοίης: *lit.* 'so may you prosper' (if you do as I ask). This and similar forms of wish commonly strengthen emphatic requests, as here: 'I do beg you to listen'. Their other function, corresponding to English 'So help me . . .', is to strengthen emphatic assertions: as it were 'So may I prosper' (if I am telling the truth); that is the case in 300f, with the text restored as here: 'Splendid, master, as I hope for good luck.' So for instance, at *Perik.* 210-13 οὕτως ὄναισ, λέγε . . . (request), and καὶ γὰρ οἴχεται . . . οὕτω μοι γένοιθ' ἂ βούλομαι (assertion).

βραχύ τι: 'just a word or two', as χάρισαι βραχύ τί μοι 'just do me a little favour', *Ar. Thes.* 938.

[βραχ[έα μου Webster: cf. *Dem.* 36.36 βραχέ' ἡμῶν ἀκούσατε and 45.27 μικρ' ἀκούσατέ μου.]

300f The speaker is certainly Daos, as is generally recognized (but not in OCT, which follows ed. pr. in restoring πολλά [σοι, and assigning the part to Pyrrhias: but Pyrrhias has no part in this Act). εἶ γε, δέσποτα congratulates Gorgias on the effect of his speech, as reflected in Sostratos' highly conciliatory beginning; the wish-formula, which must be completed with μοι, then adds emphasis: see above (299 n), comparing *Epitr.* 349 ὑπέρευγε, νῆ τὸν Ἥλιον. καὶ σὺ γ' ὁ λαλῶν πρόσσεχε, said by Sostratos to Daos is *lit.* 'You pay attention too, that man who's talking . . .', ὁ λαλῶν being used to refer to someone who is a stranger to the speaker, as σὺ πρότερος ὁ σιωπῶν λέγε at *Epitr.* 63. [Jacques adopts σοι, punctuating οὕτω . . . γένοιτο as a separate unfinished sentence. 301 προσεχέ μοι Gallavotti, *Lond. et al.*]

302ff Sostratos' direct reply contrasts admirably with Gorgias' approach to him; its disarming sincerity, though certainly not feigned, is not artless either. For the opening, a good comparison is T. *Andria* 896: ego me amare hanc fateor; si id peccare est, fateor id quoque (Blake); cf. also Callimachus, *Epigr.* 42.6 εἰ τοῦτ' ἔστ' ἀδίκημ', ἀδικέω (Kassel); and M., frg. 674 ἤρων γάρ, ἤρων, ὁμολογῶ καὶ νῦν δ' ἔρῳ; see further, among many examples of 'concessive' beginnings in defensive speeches, Syriskos' elaborate concession to Daos at the opening of his speech in *Epitr.* 118ff, and Tranio's mocking parody of the same gambit in *P. Most.* 1138ff. Love is of course the lover's excuse for all: e.g. T. *Eun.* 877: unum hoc scito, contumeliae | me non fecisse causa, sed amoris; P. *Aul.* 744f (where Euclio and Lyconides are amusingly at cross purposes) *Euclio*: quid tibi ergo meam me inuito tactiost? | *Lyconides*: quia uini uitio atque amoris feci.

[302: or, e.g., εὐπρεπῆ τ' αὐτῆς (Marzullo); 303: or, e.g. [ἐνόμω]ς (Kraus).]

304 τί γὰρ ἄν τις εἴποι; 'What else could one say?' (i.e. 'I don't deny it'); cf. 152 above, frg. inc. 951.11 τί γὰρ ἄν ἄλλο τις λέγειν ἔχοι;

πλήν 'except that', introducing a qualifying sentence, as at 673, *Epitr.* 307, *Georgos* 13, frg. 622.5: cf. *NTGramm.* §449. [Alternatives exist (e.g. π[ροσ]ορεύοι Webster; but this restoration seems virtually certain.)]

305 ἰδεῖν: 'see', in the common English sense of 'meet', 'interview': cf. 107f, 174, 236; LSJ s.v. εἶδω A.1.b. S.'s words amount to the statement: 'I wish to make a formal proposal of marriage' – i.e. he is a freeborn Athenian of adequate means, willing to accept the girl without a dowry (a considerable concession, which was not always accepted: see on 845f); and willing to 'love, honour and cherish' her always. For διατελεῖν στέργων, cf. P. Didot. I (Koerte I³, p. 143), 14ff ἔστ' ἀνδρὶ καὶ γυναικὶ κείμενος νόμος | τῷ μὲν διὰ τέλους ἦν ἔχει στέργειν αἰεί, | τῇ δ' ὅσ' ἂν ἀρέσκη τὰνδρί, ταῦτ' αὐτὴν ποεῖν.

310 ὑμῶν with λάθρα, 'behind your backs'; cf. *Sam.* 61f (ἐμοῦ λάθρα), and 577f below.

[ὑμῶν P (Roberts). ἡ βουλόμενός τι κακοτεχνεῖν ὑμῶν λάθρα ed. pr., reading ημῶν in P.]

311 οὗτος . . . ὁ Πάν: 'Pan here', cf. 659. The invocation of the god in his presence is a powerful reinforcement of the oath; ed. pr. wrongly emends to οὕτως.

312f ἀπόπληκτον . . . ποιήσειαν: ἀπόπληκτος is both literal, as here, of someone paralysed, mentally deranged or struck dumb; and also figurative, as in 839, of someone who behaves as stupidly as if he were so afflicted: cf. παροινέω (93 n.). 'Pan was believed to cause not only panic (Πανικὸν δαῖμα), but also fainting and collapse (Eur. *Med.* 1172 and Σ)' Dodds, *The Greeks and the Irrational*, p. 95 n. 89. Here Pan and the Nymphs are naturally conjoined; between them they have, by repute, such a range of powers to take possession of men as to make the oath a convincingly strong one, and not merely an appropriate one to the speaker's situation and to the design of the play. [See further on 433f; Photiades, *Greece & Rome* 1958.117 n. 1; Pastorino, in *Menandrea* (Univ. di Genova, Ist. di Fil. Class., 1960), 88 n. 46; and Frazer's note on Ovid, *Fasti* 4.761 (vol. iii, 358ff), to which Dr J. A. Willis refers me.]

313f 'I do assure you, I am very much upset': εἶ ἴσθ' ὅτι parenthetic, as in Philemon 152 K. [This seems a slightly easier and more likely emendation than τετάραγμαί δ', ἴσθ' ὅτι, ed. pr., adopted in OCT, or τετάραγμαί γ', ἴσθ' ὅτι (Page).]

οὐδὲ μετρίως: 'to no small degree', as in *Halieus* frg. 24; 'not at all gently' in 962 below.

Before this conclusion 'there is perhaps a moment's pause' remarks

Turner 'in which Pan gives no sign of disapproval'. The apology for giving a bad impression is so phrased as to convey a reproof to Gorgias for making so grave an accusation so hastily, and it receives a generous reply.

315 *κἀγώ*: 'I for my part'.

317 *μεταπίθεις* with double acc., as *ταῦτα συμπίθεις με σύ*; at *Epitr.* 709, but the *με* is expressed only in the parallel clause, *φίλον μ' ἔχεις*.

319 *ὁμομήτριος*: Eng. 'half-brother' does not distinguish *ὁμομήτριου* like Gorgias and his sister from *ὁμοπάτριου* like the young man and his sister in *Georgos* (10).

320ff 'What's more, I'll swear you can help me with the next step' 'Help you?' 'I can see you're a man with his heart in the right place' 'It's not that I want to send you away with a worthless excuse...'

With ed. pr. and others, I adopt the text and arrangement of speakers of P. To Sostratos, with his mind set on the marriage he is pursuing, a new friend is a potential new ally, and he hastens to recruit him, moved not only by Gorgias' relationship to the girl he loves, but by the spirited temperament which attacked wrong vigorously and met sincere denial with swift reparation. Like his father, he sees an inherent nobility in Gorgias, the counterpart of the *ἐλευθεριότης* he recognizes in the girl (835f, 201f); Gorgias, who has never been in love himself, completely misses the point of the first broad hint, and responds to the second by saying, in effect, that the situation is hopeless: cf. 338-42. OCT, after Fraenkel, continues with Gorgias after *τί χρήσιμος*; reading *γεννικὸν ὁρῶν σε τῷ τρόπῳ, οὐ πρόφασιν, κτλ.*: those who support this arrangement include Jean Martin and Foss.

320 Sostratos recruiting an ally: cf. 558-62. For *χρήσιμος* cf. Com. Anon. (? Philemon) *δύναμαι γενέσθαι χρήσιμος κἀγώ τί σοι | εἰς ταῦτα* (= Page, *Lit. Pap.* 64.29; add P. Heid. 184, frg. 2).

321 *τί χρήσιμος*; cf. on 215.

323-70 What Gorgias says of Knemon here is a major part of the portrait of his character, and of Gorgias' character also. In telling Sostratos about him, he gives the audience facts which would have been hard to present naturalistically by more direct means; he speaks disapprovingly, but with no malice, showing a generosity which will culminate in the 'noble act' of disinterested help that changes Knemon's outlook on life (722ff). Knemon left the stage at 178, and will not reappear till the beginning of Act III at 427; in this Act, as for much of Act I, he is interesting entirely through what we hear said of him. Cf. *Intro.* I, p. 11f.

325f *ὁ χαλεπός*; cf. *Epitr.* 720f ὦ, *Σμικρίνης* | *ὁ χαλεπός*.

σχεδὸν οἶδα: 'I think I know him'. *σχεδόν* is 'frequently used to

soften a positive assertion with a sense of modesty, sometimes of irony', LSJ s.v., IV.2. We need not suppose that S. is being ironical, in spite of his previous experience of Knemon.

ὑπερβολή . . . τοῦ κακοῦ: 'You might say he is the very limit of badness' – not merely 'intractable', or 'disagreeable', as Sostratos had described him.

327 *ταλάντων δεῖν*: the value involved is discussed below on 842-4. Allowing, as seems necessary, that values in Comedy may be conventionally higher than real values, the estate is still a considerable one, large enough to make it remarkable, indeed absurd, that Knemon works it all alone (Intro. II.1, p. 23f). The Hellenistic form *δευῖν* appears also in *Pseudherakles*, frg. 453, where *δουῖν* is a variant reading. [Cf. Theophr. *Char.* 2.3 (cod. A); Meisterhans-Schwyzler, *Gramm. d. att. Inschr.* 157, 201 (quoting *δευῖν* in inscriptions from 329-229 B.C.); Mayser, *Gramm. d. gr. Papyri* I².2 (1938) 73 n. 1.]

329ff 'He has no helper': the three obvious kinds of help are eliminated: he might have owned a slave, hired help locally, or called in a neighbour. The fact that Knemon takes his daughter to work with him makes Sostratos all the keener to join Gorgias and Daos on the land when that is suggested (359f), but it also shows, more clearly than anything yet, that the misanthrope has a spark of human feeling in him, if only a faint spark. Note the qualification of Pan's words at 8ff.

335 'He would be very reluctant to speak to anyone else'. For *τοῦτο ποιεῖν*, see on 676f; for *οὐ ῥαδίως*, Headlam-Knox on Herondas 7.69-70.

337f *ὁμότροπον αὐτῷ νυμφίον*: 'a man like himself to marry her'. Cf. *Perik.* frg. 1 *οὕτω ποθεινόν ἐστὶν ὁμότροπος φίλος*, and see on 355ff.

λέγεις οὐδέποτε: 'that means never'.

338f 'Don't give yourself trouble about it: it will be useless.'

339 *ἀναγκαίους*: 'relations'; see on 239f.

341ff To the lover his own feelings are supremely important: compare in general Sostratos' impatience with Chaireas and Pyrrhias in the opening scene, and see on 54f, quoting the opening of *Heros*. For a similar situation, one may also compare the fragment printed by Koerte as *Heros* frg. 10 *οὐπώποτ' ἠράσθης, Γέτα; | (Γε.) οὐ γὰρ ἐνεπλήσθην* (. . . 'No, I never had enough to eat'). Gorgias' lack of imagination over affairs of the heart (of which he has no experience) is matched by Sostratos' lack of imagination when it comes to dealing with an old countryman whose character is outside *his* experience, 364ff.

343f In effect, Gorgias says 'My mind is fully occupied with the troubles I have': i.e. *λογισμός* 'reasoned calculation' implies an anti-

thesis to passion, τῶν ὄντων κακῶν implies that love would be an added misfortune to poverty.

345f οὐ μοι δοκεῖς: sc. ἐρασθῆναί τινος from 341: 'I shouldn't think you had; at any rate what you say about it suggests inexperience. You tell me to give up . . .'

οὐ μοι δοκεῖς: cf. 787.

[The reminiscence of this passage in Aristaenetus confirms Brown-ing's conjecture, which is adopted in OCT, and thereby settles the textual problem presented by P. I owe my knowledge of it to Sandbach: cf. his remarks in CR 1962, p. 205.]

346f 'That is no longer in my power, but the god's'. S. means Eros; the audience knows, as he does not, that Pan made him fall in love. Cf. P. *Aul.* 737, deus mihi impulsor fuit, is mihi ad illam inlexit, and 742 deos credo uoluisse; *Samia* 286f (Moschion) οὐ γὰρ ἔξεστ', οὐδ' ἐγὼ ὅ τῆς ἐμῆς νῦν κύριος γνώμης Ἔρως. [τόδ' ἐστὶν OCT (Page). Perhaps, with OCT and others, ἀποσπῆναι κελεύεις μ' is to be read as a question.]

347f 'Well then, we can't blame you; but you are hurting yourself for nothing': οὐδὲν ἀδικεῖς as, for instance, at *Sam.* 113 οὐδὲν γὰρ ἀδικεῖ Μοσχίων σε 'You have no ground for complaint against M.'; cf. 143 above. Gorgias admits that Sostratos has every right to propose marriage with someone he cannot help loving, but insists once more that it is useless to do so.

[οὐδέ]ν seems much the most satisfactory supplement, though possibly somewhat short for the space: if it were clearly one letter short, one might think that P had ουδεε[ν].]

349-54 Sostratos will not be dissuaded, and Gorgias offers to prove that the case is hopeless by taking him to see Knemon. The sense is relatively clear from the preserved words and the context; but corruption as well as damage makes restoration problematical, and the version of the text given (one of several or many possible) should be treated with due reserve. It agrees with OCT except in 350, which is not there restored.

'No chance of marrying her?' 'No chance. You'll see right now if you come along there with me – he works the valley near us'.

[349 πῶς ἂν ed. pr., εἰ γὰρ Page.]

350-2 For ὄψει without object expressed, cf. *Perik.* 61, quoted on 879; for νῦν of the immediate future, compare its use with πρόσεισι at *Sam.* 319, 337; πλησίον with gen., as at *Epitr.* 66. [The loss of the verbs in P, no matter how we divide it between damage and corruption, creates ambiguities of structure. At the end must come a remark about Knemon, with its verb in 352. Perhaps —με]θ' ἡμῶν, after

ed. pr.; Webster suggests that παρατησ can be saved at the cost of taking παρὰ τῆς πλησίον γὰρ τὴν νάπην | [διέρχε]θ' ἡμῶν to mean 'he goes through our valley from the next one'. It seems both simpler and safer to take πλησίον . . . ἡμῶν together and assume that παρατησ is corrupt: if so, it admits other easy corrections, e.g. παραστῆς Barrett, or παρ' αὐτῆς as Kraus once suggested. 350 almost certainly begins in P with traces of a upsilon. 'fort. ὅψει δ' ἐὰν σ]ύ' OCT (Lloyd-Jones). This, like the suggestion adopted, assumes confusion in the repeated sequence of letters]γνασυν; but if συν is simply a duplicate of σ]γνα, the text could be more seriously deranged. Others see in]γνα(s) the ending of a verb or participle: e.g. ἐὰν δ' ἐρε]νῆς, συνακολουθήσας ἐμοὶ | [γνώσει] παρ' αὐτοῦ Turner, followed by Foss.]

352-4 'I'll raise the subject of the girl's marriage; it's a thing I should be glad to see happen myself.' τὸ τοιοῦτο γάρ . . . ἄσμενος is rightly separated from what follows and taken to refer to Gorgias; ed. pr. supplements and punctuates so as to refer it to Knemon, with some followers. [353, possibly ἐγὼ (Blake, Kraus); alii alia.]

περὶ γάμου τῆς κόρης is acceptable Greek in reference to the girl's marriage as a general concept (i.e. 'about her marrying'); similarly περὶ φυλακῆς τῆς χώρας Xen. Mem. 3.6.10, quoted with other examples by KG I.607; the article should not be expected. Cf. on τοιοῦτο τὸ μέρος χωρίου in 164.

355 μαχεῖται: 'will take it out of everybody': see for instance Epitr. 375 μαχοῦμαί σοι τότε 'I'll have it out with you then'; and Theophr. Char. 23.8: the braggart is the sort of man to order something expensive in a shop, and then turn on his slave – τῷ παιδί μάχεσθαι – for forgetting the money.

355ff Knemon, who will only accept a bridegroom like himself (336f, cf. 734f), thinks that other men's lives are based on false standards: note especially 447ff on true and false piety, and (in his major speech) 719ff, 743ff on self-seeking and disinterestedness. The present passage gives a deliberate hint of the positive side of Knemon's nastiness (if we may so call it), later to be portrayed and examined. [356: P presumably had ἀν' ἄγοντ' giving a 'split anapaest'; on this and on 358, cf. Introd. IV p. 65 under (g) and (h).]

357 . . . 'he won't even put up with the sight of you' [Not ὁρ[ᾶν, ed. pr., possibly ὁρ[ῶν γ' OCT (Roberts).]

358f ἦν εἴωθεν sc. ὁδόν, 'come out his usual way', the common quasi-cognate acc. with ἵέναι. Knemon indeed sets out, 427, only to turn back because he feels unable to leave the house while a sacrifice is going on next door: the consequences for Sostratos appear at 522ff. [μ[εῖν]ον ed. pr.; μ[ἀλλ]ον Lond.; hardly ἦν εἴωθεν ὥραν (Blake). Gorgias' reference to the girl at 333f justifies ed. pr.'s assumption

(against P) that Sostratos is speaking of her here; it is much in point for him to do so, pointless for Gorgias to mention her again.]

359ff Sostratos' eagerness at the prospect of seeing the girl again is met with an unconcerned 'Maybe, maybe not': the contrast in mood and manner between the two young men continues to be brought out. See on 341ff.

ὅπως ἂν . . . τύχῃ: *lit.* 'however it happens'; cf. LSJ s.v. τυγχάνω A.3. [μεθ' αὐτοῦ / μετ' αὐτοῦ: see on 254. P indicates change of speaker after φῆς and τύχῃ, this time rightly.]

363 ὄντινα τρόπον: 'How, you ask?'. ὅστις is commonly used in echoing questions put by τίς; similarly πῶς;/ὅπως; 625. The full form is given by Krobylos, *Pseudhyrbolimaios* 5K —ποῖ;— ὅποι μ' ἐρωτᾷς; (Jean Martin).

363ff Daos is rightly identified by P as the speaker of ταῖς βώλοις . . . πένηθ', for it follows from the dialogue at 371ff that he was the author of the idea that Sostratos should actually do some work. We should therefore assume, with Post, that he also speaks τί οἶν . . . χλανίδα and that P, whether in error or by omission of a speaker's name, has failed to mark his first entry into this conversation. Sostratos quite fails to see that his appearance would be fatal to his chances; Gorgias had the more limited object of demonstrating that Knemon would not hear of a proposal of marriage: it is wholly appropriate for the slave's earthy common sense to take him one jump ahead, with motives of self-interest which are soon disclosed.

365 χλανίδα: see on 257, and below under 370.

τί δὴ γὰρ οὐχί; 'Why ever not?'; cf. Denniston, *Particles* 211, quoting τί δὴ γὰρ οὐ; from E. *Or.* 1602 and Plato, *Parm.* 138 b, 140 e. [So OCT and Jacques: γὰρ δὴτ' ed. pr., and hence generally.]

ταῖς βώλοις: cf. 83, 110, 120. For the article ('the clods on his land'), perhaps compare Ar. *Ach.* 184 ξυνελέγοντο τῶν λίθων 'They collected some stones' (from those on the ground), *Wasps* 199, etc.

366 ἀποκαλεῖν is 'to call someone a name', usually a bad name as here; ὀλεθρον ἀργόν, 'an idle pest' — but perhaps these are two separate terms of abuse, as Shipp suggests.

369 ' . . . thinking that you live the life of a poor independent farmer': i.e. a citizen with his own plot who happens to be helping Gorgias.

τῷ βίῳ: cf. *Epitr.* 590, *Georg.* 66, frg. 594. It is simple, but probably unnecessary, to add σ' after νομίσας with Fraenkel and others, for the pronoun is readily understood from the context. Cf. *Georgos* 59 νομίσας ἑαυτοῦ πατέρα (*sc.* αὐτόν).

370 'I'm prepared to do all you say: come on.' It is attractive to assume that with these words Sostratos removes the offending cloak

and folds it over his arm or slings it over his shoulder to carry. In the short *chiton* which he can be presumed to wear underneath it, he is suitably dressed for physical activity and could well be taken for a poor citizen farmer helping Gorgias. Meanwhile the others talk aside; then, with *ἔκφερε δίκελλαν* 375, he again shows how eager he is to start. If this is right, the action emphasizes the words by providing a visual symbol of Sostratos' readiness to abandon the conventions of his upbringing and work to win the girl he loves. If not, he probably removes the cloak off-stage after 392; for after what has been said about it, he can hardly reappear with it on when he comes from the digging at 522. There are signs in the text which suggest (but do not prove) that his appearance had changed by then. His opening remark about hunting at Phyle would be useful if he were not wearing his cloak, though it is amply justified otherwise; similarly at 552, Getas fails to recognize his young master – partly, no doubt, because the encounter is unexpected and he is blinded by cooking-smoke, as he has just complained; but perhaps also because Sostratos is, as it were, in his shirt-sleeves. It is not untypical of Menander to make his words serve several purposes at once: an example is Daos' short monologue at 208ff. Then, at 559, Sostratos says that he will invite Gorgias and Daos to join the sacrifice, and go 'as I am' (see n.); at 754f he is presented to Knemon as a sunburnt farmer who is no idle waster: he may therefore still not have put the cloak on again. Perhaps he leaves it off-stage, or (better) in the shrine when he goes there at 619; if he is to put it on again, he probably does so before he enters with his father at 784, for in the last Act it is appropriate not only to the atmosphere of weddings and celebrations but to the renewed emphasis on Sostratos' position as the son of a rich man *vis à vis* the poverty of Gorgias.

We have however no hard evidence that Sostratos changed costume at all. Still less likely, I believe, is the view originating with ed. pr. that Sostratos borrows a *diphthera* to dig in, which he returns to Gorgias with the borrowed *dikella* at 616, when he says 'take these things in with you'. It is true that at 415 Sostratos' mother is said to have dreamt that Pan gave her son a leather jerkin and a mattock and told him to dig; but the fact that she also saw Pan putting fetters on him should warn us against taking the dream too literally. In our present context, although a mattock is provided at 375, there is no sign of a *diphthera* being borrowed; at 616, the remark 'take these things in with you' could equally well apply to the tools which Daos and Gorgias are carrying: the mattock is certainly not returned then, for Sostratos must already have given it back to Daos when Daos took over the digging from him (see 541f); and it is at least arguable, as we have seen, that Sostratos is still supposed to be dressed as for digging as late as 751f. But in any case, if Sostratos is really to dress up

as a rustic (i.e. in the standard costume of another dramatic type), one would expect the change of costume to be much more neatly prepared for and much more neatly managed than the text as we have it suggests; nor am I clear that dressing up, as opposed to removing his *chlanis*, is suitable to the portrait of Sostratos' character: note especially what is said about him by Gorgias, 764ff. One can show good intentions while getting down to honest work with one's coat off; but to appear as a suitor in borrowed working clothes is perhaps going too far for a young man of such gentlemanly virtue. A good contrast is offered by the disguising of Chaerea in T. *Eun*.

371 *σαντὸν βιάζῃ*: cf. *Epitr.* 4f. Gorgias cannot see why the slave wants to inflict a day's work on himself; but Daos has thought faster. Perhaps read *αὐτὸν*, as many have thought; the alternative view, that Gorgias is addressing Sostratos, gives clumsy dialogue and an awkward aside to follow.

373 *τὴν ὀσφῦν ἀπορρήξαιθ'*: 'spraining' his lumbar muscles, rather than 'breaking' anything: cf. Xen. *Eq.* 8.6, who says that some people are afraid to ride their horses downhill *μὴ ἀπορρηγνύνωνται τοὺς ὄμους κατὰ τὰ πρηνῇ ἐλυνόμενοι*. Delebecque takes this to mean 'break their shoulders', although, as he points out, a sprain is much the more likely injury; Marchant (Loeb) translates the word by 'put out'. The wish is nearly fulfilled, cf. 531ff.

375 *δίκελλαν*: 'mattock', see under 525-31.

τὴν παρ' ἐμοῦ: 'mine', cf. Headlam-Knox on Herondas 1.2; *VTGramm.* §237. It seems clear (*pace* ed. pr. and others) that Daos, not Gorgias says this, and hands over the mattock with the remark that he will build up the dry-wall, for it is Daos who comes to take over the digging when Sostratos gives up, 541f.

[**376** P's *ετιγαροικοδομησω* apparently shows a corruption in two stages, *επ* > *ετι*, then *γαρ* transposed. *ἔτ' οἰκοδομήσω γὰρ* ed. pr. Cf. *Introd.* III, p. 52. Libanius' *τὴν αἰμασιάν οἰκοδομήσας* is hardly useful.]

377ff *Sostr.* Give it to me. You've saved my life . . . *Daos* I'm off, young master; hurry along to the land. *Sostr.* . . . for this is my position: either I die now, or live with her as my wife.

378 *ἀπέσωσας*: cf. Lucian, *Dial. Meretr.* 2.4 *ἀπέσωσας, ὦ Πάμφιλε ἀπηγξίμην γὰρ ἄν, εἴ τι τοιοῦτο ἐγένετο*; for the ellipse of the object, cf. *ἀπολείς* 412 and n., and in general KG II.561f. Similar is P. *Amph.* 313f. ME. quid si ego illum tractim tangam, ut dormiat? SO. seruaueris, | nam continuas has tris noctes peruigilaui. [*ἀπέσωσά σ'* Lond., giving the words to Daos. P's colon after *δός* suggests this, but may be erroneous or indicate the strong break in the speech, as in 177. (*Δα.*) *ἀπέσωσας* OCT (Lloyd-Jones), with Diano and others.]

ὑπάγω: cf. Ar. *Birds* 1017 ὑπάγοιμι τᾶρ' ἄν. This word, which in later Greek means simply 'go', can imply either 'advance' or 'withdraw' according to context.

τρόφιμε: *Kolax* 86 *al.* τρόφιμος is the 'young master', the son of the house; τροφίμη (883), the 'young mistress': Lat. *erilis filius* (-a). The old slave, who had worked for Gorgias' father (27), addresses him indifferently as τρόφιμε and δέσποτα (300), even as ὦ τῶν (247).

διώκετε: apparently intrans. (see LSJ s.v., III.2), or at least with με unexpressed; Page suggests διώκέ με. Possibly punctuate . . . ἐκεῖ διώκετε after Kraus and others. [ὑπαγ', ὦ τρόφιμε would be possible (cf. 144); but τρόφιμε is the form of address elsewhere in Menander; nor is ὦ τρ. completely certain in Com. Anon. (?Philemon), Page, *Lit. Pap.* 64 (2).]

379 Daos goes off left, to the fields. With the text as given here, Sostratos' οὕτως ἔχω γάρ picks up from ἀπέσωσας, still following his train of thought in spite of the interruption. Cf. Denniston, *Particles* 63f; *Sam.* 327ff is a good example in Menander. The conjecture is well recommended by the passages quoted on 378. [παραποθανεῖν is adopted from P in ed. pr. and generally: cf. παραπόλλυμι, as at 695 below. The word is not certainly to be read in Dio Cassius frg. 102.11 (I, p. 346 Boissevain) and is not quoted from elsewhere.]

381 ἐπιτύχοις: abs. 'succeed'; with gen., 389, 'win her'. Gorgias goes off left, after Daos; Sostratos speaks his brief monologue, then follows.

382 ὡς οἶει με σύ: με, governed by ἀποτρέπεις, is attracted away from it by the other pronoun: cf. 189 οἶμοι τάλαινα τῶν ἐμῶν ἐγὼ κακῶν.

383 παρώξυμαι: 'I am driven on'; abs. 'I am excited', *Sam.* 276.

384-9 Sostratos contemplates the blissful good fortune of marrying a girl who has not been spoilt by female domination, but brought up ἐλευθερίως by her father, as a young man might have been. Compare particularly 201f ἐλευθερίως γέ πως | ἄγροικός ἐστιν, and see on 34ff. It is a favourable (though conventional) trait in the young lover that he admires the girl's character as well as her beauty.

Once more, as at 355f, it is suggested that there is more to Knemon's misanthropy than perversity and blind hatred; he hates the bad (388); and in this, the 'odd man out' of society may after all be right: if Knemon's unpleasantness and his determination to live minimally have driven his wife from home and provided his daughter with no better τρόφος than the maid-of-all-work Simiche, she has at least (we are reminded) had the simple discipline of a stern father and been saved from the bad influences which may afflict girls in a more sophisticated household. No doubt this picture of the girl's upbringing is intended to be set against what Daos has said at 220ff. For the misanthrope as a critic of the bad, compare the tale of Timon, as told (with

a comic twist of logic) by the chorus of women in Ar. *Iys.* 805-20: (812, οὗτος οὖν ὁ Τίμων | . . . | ὥχεθ' ὑπὸ μίσους | πολλὰ καταρασάμενος ἀνδράσι πονηροῖς. | οὕτω κείνος ὑμῶν ἀντεμίσει | τοὺς πονηροὺς ἀνδρας αἰεί, | ταῖσι δὲ γυναιξὶν ἦν φίλτατος.

As a criticism of evil influences on children, the passage coincides partly in theme with Antiphanes, *Misoponerros* 159 K, a play which Menander may perhaps have had in mind: 'Well, aren't the Scythians supremely intelligent to give their children mares' and cows' milk to drink from birth? I'll swear they don't call in wicked old hags of nurses, nor tutors for that matter; there's nothing worse than them, except of course a nanny (μαῖα), they're supremely bad . . .' (The *misoponerros* himself appears to be speaking; the words translated by 'except . . . bad' may however have come from a second speaker, as Wilamowitz suggests.)

As elsewhere in the play, Menander brings in briefly and relevantly a topic which might well have been developed on conventional lines for its own sake; nor is the criticism of women's ways out of character for Sostratos, who has already spoken with some scorn of the religious activities of his mother (259ff).

385ff ' . . . and knows nothing of the evils of life from the terrors of some old aunt or nanny, but has been brought up honestly by her father . . . '

386 τούτων: the evils that all know of – a normal use of οὗτος and a word-order which is not uncommon: e.g. *Hydria* frg. 401 ἥ τε κατὰ πόλιν | αὐτῇ τρυφή; see further Gildersleeve, *Syntax of Attic Greek* II.331f, and Meineke, *Frag. Com. Graec.* V, at p. 774. Emendation to τούτῳ, with ed. pr., OCT and some other edd., is therefore needless.

μηδὲν with οἶδε, not with the following clause. οἶδα with gen. seems to be confined to high poetry: cf. KG I.370. The metrical break at μηδὲν ὑπὸ is not of a common type: cf. *Introd.* IV p. 67f under (b).

386f τηθίδος τινός . . . μαίας τ': an 'aunt' appears among a list of tiresome relations in *Thyroros*, frg. 208-9, but is not, so far as I know, a traditionally bad influence like the μαῖα. It is however a nice point whether τηθὶς τις means precisely 'an aunt' and does not rather apply to any older woman within the family circle. μαῖα likewise should perhaps not be pressed to too precise a sense; translated here by 'nanny' it seems to refer, as in Antiph. 159 (quoted above) to someone called in for the purpose of looking after the girl, but that need not exclude one of her relations. Attempts by ancient and modern lexicographers to classify the senses of such words sometimes seem to stumble over the waywardness of informal usage: cf. τηθία at *Misoumenos* 13, with Koerte's note. On μαῖαι and their like in drama, see H. G. Oeri, *Der Typ der komischen Alten*, 28, 53ff: the obvious example of a 'bad influence' is the Nurse in E. *Hip.*

δειδιξαμένη, from δειδίσσομαι (Att. δεδίττομαι), if right here, is 'frightened', with ὑπὸ + gen. of the source of the fear; for this sense of the aor., cf. Polyaeus, *Strategemata* 1.12, quoted in Stephanus-Dindorf, s.v. δειδίσκομαι (1): οἱ Βοιωτοὶ . . . τὴν ὄψιν τοῦ πυρός . . . ἰδόντες ἐδειδίξαντο καὶ πρὸς ἱκεσίαν τῶν Θεσσαλῶν ἐτράποντο. In spite of its use in this and other military contexts and more generally, the word is not inappropriate for fears inflicted on a child: see e.g. *Iliad* 20.200f μὴ δὴ μ' ἐπέεσι γε νηπύτιον ὥς | ἔλπεο δειδίζεσθαι and Lucian, *Zeuxis* 4 ὥς δειδίξαιτο σὺν παιδιᾷ τὰ βρέφη, in both of which passages the sense is 'frighten' actively. It seems likely, from P's reading and from the context, that Menander used some form of this word; it remains unclear what form.

[δεδισαμένη Gallavotti: cf. δειδισάμενος in Appian, *Bell. Civ.* 5.79, where Nauck conjectured δειδιζάμενος. δειδισσομένη OCT (Lloyd-Jones), with a note suggesting some alternatives; but hardly -σσ- in Menander's Attic. δειδισαμένη (ed. pr.) cuts the knot, and some adopt it. On the formation, see Schwyzler I. 710. I am not clear that the entry δεδεῖσαι (or δὲ δεῖσαι?)· φοβῆσαι in Hesychius is any help (*A* 67; vol. I, p. 409 Latte).]

388 'With a father of untamed fierceness and ingrained hatred of evil'. ἄγριος probably implies rough or wild, not merely δύσκολος; it is highly proper to the figure of the misanthrope (Pherekrates, *Agrioi*, referred to on 6 above; Lucian, *Timon* 35, τὸ πάνν τοῦτο ἄγριον καὶ τραχύ of the mood of Timon) For μισοπότηρος see above under 384-9. With this text, scan μετὰ πατρός ἄγρι-|οῦ the line beginning with two tribrachs (∪bbCdd), as at *Georgos* 61 and elsewhere, for πατρός, with lengthening before τρ would be abnormal in Menander (496 n., 414 n.).

[μετὰ πατρός αὐτοῦ OCT (Griffith); πατρός μετ' ἀγρίου Post; not μετὰ τοῦ πατρός ἀγρίου (the article is in any case unwanted): *Introd.* IV, Note C. 389; ἐστὶν αὐτῆς ed. pr.]

390 ἄγει 'weighs'. 4 Attic talents would be rather more than 2 cwt, 4 Aeginetic talents nearly 3 cwt; Sostratos is in effect saying that the mattock is a carrying load for four men, with an exaggeration which is to be echoed in a moment by Getas, struggling under a load fit for four donkeys, 402f. The number 'four' in both cases is arbitrary: cf. *Arrephoros*, fig. 61, the drunkard waking up with four heads. A character in Sosikrates, *Parakatatheke* 1 K, talks of a fat pale idler used to high living being made to puff and pant by a *dikella* weighing five staters (πεντεστάτηρον). Pollux, the quoting source, gives conflicting equations for the weight, but at maximum it can hardly be more than 8 lb – perhaps a comically lightweight pattern. It is tempting to think that the two plays are somehow related (see e.g. Treu, *ed. Dysk.*, ad loc.), but we know too little to make a connection out. Chremes in T. *Heaut.* comments on the heavy weight of the *rastri* with which

Menedemus is labouring to punish himself (921. On the *δίκελλα*, see under 525-31.

391 *προσπολεῖ μ'*: 'I shall be dead before I'm done with it'. [*προσπολεῖ* (ed. pr., with P) seems to give no acceptable sense, but has found some support.]

392 '... now that I've really begun to tackle the business'. *καταπονεῖν* lit. 'reduce by hard work', cf. frg. 526.

The result of Sostratos' forebodings and his resolution will appear from 522ff. As he goes, following the others off left to Gorgias' land, the stage is momentarily empty.

393 Enter right, Sikon the cook, with a sheep. We do not learn his name until much later (perhaps 499; certainly 889); his profession is obvious from the moment he appears with the animal, wearing the *maison* mask appropriate to his status (Introd. II.3), and possibly equipped with the badge of his profession in the shape of a knife (cf. *Samia* 68f, referred to on 440, and P. *Aul.* 417). The sharper-witted members of the audience will guess at once what is happening from what they have heard already (259ff), but before long everybody will join in the enjoyment of a typically comic 'coincidence'.

We should perhaps not ask too closely where Getas had been to hire the cook, since Menander leaves it conveniently vague. The natural answer is 'to Athens', where indeed the cook claims to practise (490): if so, we must allow that for dramatic purposes, a journey of around 25 miles is possible in the time since Sostratos' mother woke up from the dream we shall hear of, and decided to send Getas off. What is clear is that he is coming now from the home of the family, where the womenfolk have loaded his companion (402ff). On the day's timetable, see Webster, Bull. Rylands Library 1962.235ff; on the change of rôles from the previous scene, see Introd. II.2.

μάγειροι, in modern terms, are butchers, cooks and caterers rolled into one: Sikon has brought the meat with him, on the hoof, and will presently kill the animal in sacrifice and prepare the feast to follow. As a dramatic type, the cook seems to be a creation of Middle Comedy; little can be safely said of his ancestors in the age of Aristophanes, though they may well have included the Sikon who lent his name to Aristophanes' lost play *Aiolosikon* (see on 389). Cooks are experts; and like other experts ancient and modern, they can be amusing when they exaggerate their own skill and importance and otherwise impose on any non-experts who happen to be at their mercy, whether as fellow dramatic characters or members of a theatrical audience; most of them, as seen by Comedy, have a dash of sophistry and pretentiousness: *ἀλαζονικὸν δ' ἐστὶ πάν τὸ τῶν μαγείρων φύλον*, says Athenaeus (7.290 b).

Sikon has a substantial part in this play. The treatment of him is

not unlike that of another popular Middle Comedy type, Chaireas the parasite. The audience gets what it expects and enjoys – some variations on the routine behaviour of stage cooks by way of comic relief – but in moderation, and in such a way that they contribute something to the development and effect of the drama and do not simply hold it up: Sikon could be described as a modernized and sophisticated cook, just as Chaireas could be described as a modernized and sophisticated parasite. He does not, for example, dilate at length on the nature and ancestry of his art (see on 646), or on the miraculous flavour of his dishes (see on 424); he is not a thief, or accused of being one (see e.g. Euphron, *Adelphoi* 1 K; P. *Aul.* 322 *al.*, *Pseud.* 790f, 851f); his own peculiar excellence lies in a new technique of borrowing (for comic cooks, like plumbers in English popular tradition, never seem to have what they need); and it is part of the fun that the technique proves to be lamentably unsuccessful (489ff).

[See Latte, *RE μάγειρος* 14.1 (1928) 393ff; Webster, *SM* and *LGC*, indexes under 'Cooks'; Max Treu, 'Ein Komödienmotif in zwei Papyri', *Philologus* 1958.215-39, at pp. 219ff; A. Giannini, *Acme* 13 (1960) 135-216; Fraenkel, *Elementi Plautini* 108ff; H. Dohm, *Magistros Zetemata*, Heft 32, 1964.)]

393-4 'A remarkably fine sheep this is! To hell with it!'

The analysis of οὐ τὸ τυχὸν καλόν is problematical. In spite of οὐ τοῦ τυχόντος . . . πόνου at 179 and similar instances (e.g. 683f, frg. 680), in which οὐχ ὁ τυχὼν goes with a noun, it may be better to assume οὐ τὸ τυχόν adverbially here than to insist that the accompanying word must have noun function 'an extraordinarily fine thing'. οὐ τὸ τυχὸν κακόν (Fraenkel, Oguse, Zuntz *et al.*) has found favour in OCT and elsewhere, but has the considerable demerit of removing irony from the mouth of Sikon; for irony is one of the characteristic turns of his colourful manner of talk (e.g. 514f, 658, 661), and is welcome here in what reads otherwise as a lively treatment of a familiar standard theme – the arrival of an animal on stage. For this, compare Nikeratos' entry with a sheep at *Sam.* 184ff; the cooks with sheep at P. *Aul.* 327ff; and the comic statuettes of men carrying animals, of which an example is Webster, *MOMC*, no. AT 56, an Attic terracotta of 375/50 B.C. in the Louvre (CA 219) = Pickard-Cambridge, *Festivals*, fig. 139. A good Aristophanic variant of the theme is the arrival of the Megarian in *Acharnians* with his daughters dressed up as pigs for market (729ff).

Sikon has tried to make progress with his sheep on his shoulders, and also tried driving it ahead of him; now he arrives 'hauling it along the road like a boat up a beach' (399).

ἄπαγ' εἰς τὸ βάραθρον: cf. 575. The 'pit' in the idiom is the rocky cleft into which Athenian criminals once used to be thrown; like ἄπαγ' εἰς κόρακας (432), it has lost its original meaning and become a well-worn expletive, to be translated accordingly.

394ff μετέωρον goes with αἰρόμενος φέρω, not with ἔχεται (ed. pr.); hence one punctuates after it. For θαλλὸς κράδης 'fig-branch' (or 'shoot'), cf. Anon. ap. Et. Gud. 342, 36 (perhaps Alciphron), printed by Schepers (ed. *Alc.*), p. 157: μόνον οὐ ταριχεύων τοὺς θαλλοὺς τῶν κραδῶν, of a mean man all but preserving the branches as well as the fruit. ἀποσπᾶ could mean either 'pulls the branch away', or 'pulls itself off my shoulder', the latter more likely. δέ is rare connecting the second and third of three units: but cf. Ar. *Knights* 78f, and Denniston, *Particles* 164. εἰς βίαν (if right) must be taken as a variant of the normal πρὸς βίαν: note εἰς εὐτέλειαν Ar. *Birds* 805 and Antiphanes, *Akestria* 20 K, as opposed to πρὸς εὐτέλειαν Antiph. 226 K. The incident gives a glimpse of the lower part of the Phyle pass, somewhere between the notional location of Kallippides' estate and the neighbourhood of the shrine, with its ridge where Knemon's wild pears grow: cf. Introd. II.1.

[θαλλοῦ, κράδης Blake, followed by Jean Martin and Bingen². ἀποσπᾶ τ' ἐς βίαν ed. pr.: ἀποσπᾶ πρὸς βίαν OCT (Lloyd-Jones); ἀποσπᾶ δ' ἐκ βίας Fraenkel, cf. *Heros* 79.]

397f '... it doesn't go ahead – quite the opposite has happened: here am I, the cook, cut to pieces by the sheep as I drag it along the road like a ship on rollers.'

Jokes with κατακόπτω (*lit.* 'chop to mincemeat'), and κόπτω are part of the stock-in-trade of cook-scenes in comedy, since they admit slang senses akin to Eng. 'to reduce someone's nerves to shreds': e.g. 410 below, *Samia* 68-70; Anaxippos, *Enkalypptomenos* 1 K.23 (ἐμὲ κατακόψεις, οὐχ ὁ θύειν μέλλομεν); Alexis, *Pannychis* 173 K.12; Sosipater, *Katapseudomenos* 1 K.20. Here the idea may be the more literal one that the cook is shredded by the rope.

[398 P's corruption is not certainly cured, and many attempts have been made on it which will not be considered here. τοῦναντίον δ' ἀνῆγε ('il...retourne en arrière') ed. pr.; τοῦναντίον δὴ γέγονε Barber, adopted in OCT, comparing Antiph., 233 K; τοῦναντίον ἤγαγον δέ Arnott ('Contrariwise, I dragged it'), which brings in a 'split anapaest'.]

401 τὸν Πᾶνα χαίρειν: see on 433f. The form of greeting is a normal one as between humans, perhaps more formal than χαῖρε: e.g. τὸν Ἴωνα χαίρειν Plato, *Ion* 530 a. The acc. and infin. appears to depend on a verb unexpressed, e.g. κελεύω: Gow on Theocr. 14.1, q.v.

401ff Slaves with heavy loads are yet another standard amusement of Greek comedy: see e.g. Ar. *Frogs* 1ff, M. *Poloumenoi* frg. 352. But Getas' entrance is motivated and managed with typical Menandrian skill; the παῖ Γέτα makes sure that everyone knows who he is; the reference to the 'damned women' and the load not only explains his slowness, but looks forward to their arrival soon (430), and presents

the slave at once as someone who will inevitably be imposed on and resent it (see 546ff); it is no surprise either to find him a confirmed misogynist (e.g. 460ff, 568ff). *συνέδησαν* 'tied in a bundle (for me to carry)'; no doubt he has a carrying-pole (*ἀνάφορον*) *Frogs*, loc. cit. (8). On the 'four donkeys' load', see under 390; and for some illustrations, Webster, *Bull. Rylands Library*, 1962, p. 270 n. 1.

404f 'A big crowd coming . . .' – a matter, of course, in which the cook is professionally concerned, sometimes with amusing earnestness: see e.g. *Sam.* 63-64; Straton, *Phonikilobos* 1 K = Page, *Lit. Pap.* 57.4ff; Diphilos, *Apolipousa*, 17 K.

στρώματ' ἀδιύγηθ' ὄσα: 'an indescribable number of rugs'. Cf. the common *θαυμαστόν ὄσον*, Lat. *mirum quantum*. The *στρώματα* are the same thing as *δάπιδες* 922. In a town party they would be strewn on the couches where the guests reclined to eat and drink, and possibly (if it was a luxurious one) on the floor; at this picnic in a country shrine they presumably *are* the furniture, and will do both to eat off and to lie on, spread flat, and folded to make 'divans' (*στιβάδες*); and eked out with any boxes, cushions or other suitable materials among the party's impedimenta. Cf. 420, 448, and 943.

406-9 Text uncertain, as usual where there are mistakes as well as gaps in P. I take the sense to be as follows: GE. But what do I do? ΣΙΚ. Put this against the shrine here. GE. There. – Because if she sees the Pan of Paiania in a dream, I can assure you we shall march right off to sacrifice to him.

With *τί δ' ἔγωγε*; a verb meaning 'do' is to be understood, and the question, if right in this form, is a reaction to *πολύς τις ἔρχεται ὄχλος*, κτλ. (i.e. in more natural English, 'What about me?'). Cf. *Heros* 36 (*ἡ Πλαγγών δὲ τίς*), and 40; *Ar. Peace* 1116; and for similar questions without the ellipse, *Ar. Thes.* 70, 925, and *Plut.* 1197 *ἐγὼ δὲ τί ποιῶ*; Getas is protesting that he wants a rest: a large bundle is not only a sign of a large crowd, but a tiring thing to carry. *ἐὰν ἴδῃ γάρ*, κτλ. then continues the same line of thought, ignoring the interruption made by the order and assent to it in *ταῦτα . . . ἰδοῦ*: cf. on 379. Since Sikon appears to have been fully preoccupied with his sheep, Getas may be presumed to have been carrying such cooking gear as he has brought with him: we know of a *λοπάς* (520 and n.), and can perhaps assume a meat-hook (599 n.); and, if it does not come with the main party presently, a pot of charcoal and the necessary brazier (547 and n.). It may then be that *ταῦτα* refers to this equipment, with which the cook is specially concerned, rather than to the whole load. One need not, perhaps, look for a more logical sequence of dialogue; the pair have been walking separately, and they continue to be somewhat out of touch with each other in the lines immediately following.

[This version of the text assumes *τιδ' ἐγω[γε: ἐπ]ερείσων* in P, with *ταῦτα* misplaced, and a dicolon absent before *ἰδοῦ*. *τί δ' ἔγωγε*;] (*Σικ.*)

ταῦτ' . . . (ed. pr.) does not account for the gap in P; Bingen differs from the version given in reading αὐτὰ for ταῦτα (hence his order is ἐπέρεισον αὐτὰ δεῦρ'); Quincey suggests τί δ' ἐγὼ σοι ταῦτ'; (Σικ.) ἐπέρεισον, κτλ. – an attractive suggestion, which prompts one to think of <ἀλλ' > ἄν' ἴδη γάρ . . . in the following line. Other compounds of ἐρείδω are suggested: e.g. τί δ' ἐγὼ; (Σικ.) προσερ. Barigazzi. τί δ' ἔγ[ωγ' οὐ]; (Σικ.) δεῦρ' ἔρεισον ταῦτ' Page; OCG adopts this treatment of the end, but does not supplement. τί δ' ἐγὼ [δρῶ; Jacques.]

407f ἐνύπνιον: adverbial, apparently; cf. Ar. *Wasps* 1218, M. *Perik.* 169f, and (better) Arrian, *Peripl. M. Eux.* 23 φαίνεσθαι ἐνύπνιον τὸν Ἀχιλλέα. [Not παρ' ἐνύπνιον (or κατ' ἐνύπνιον): see Phrynichus and Photius, s.v. κατ' ὄναρ.]

τὸν | Παιανιοῖ: for the 'run-on', see (e.g.) 264 above, *Georgos* 26, *Plokion*, frg. 333.9; for the long *a* (which is etymologically correct), see Philip of Macedon, *ap. Plut., vit. Dem.* 20, and Christodorus, *Anth. Pal.* 2.23; for the form Παιανιοῖ, cf. *IG* 2².2776 (ii A.D.), Meisterhans-Schwyzler, *Gramm. d. att. Inschriften*, p. 147, n. 1269. A few other places with neuter plural names also had singular locatives in current use, among them Megara: Ar. *Ach.* 758; Plato, *Rep.* 368 a, etc.

Visiting the Pan at Paiania would involve a jaunt to the other side of Attica, the ancient deme being located on the eastern side of Hymettus, where modern Paiania (Liopesi) has been named in its honour. The worship of Pan on the mountain is known from a story about the infant Plato in Aelian, *VH* 10.21 and Olympiodorus' *Life*; and also from a grotto on one of the southern spurs above Vari; but for the cult 'at Paiania' there seems to be no other direct evidence. [See Kirsten, quoted on 33; and Brommer, quoted *Introd.* II.1. P's corrupt text (in which *τονπανατε* may represent an original *τονπανατοδ*) has attracted more adventurous emendation: cf. van Groningen, *Ét. Critique*, ad loc.]

410 μὴ με κόπτε: 'Don't chop at me like that'; cf. on 397f. Getas is too tired and fed up, one might say, to be either coherent or ready to answer questions; but exchanges between impatient questioner and reluctant answerer are a common dramatic device to give life to what would otherwise be a narrative requiring motivation.

εἰπον: imperative from the weak aor. εἶπα, cf. frg. 675; Plato, *Meno* 71 d; Theocr. 14.11. Schwyzler I.803 compares ἔγγχρον from ἐνέχεια.

412 ἀπολείς: 'You'll be the death of me'. Like its Latin equivalent *enicas*, the expression occurs with an object either expressed or implied; see e.g. Ar. *Frogs* 1245 and the commentators there. [ἀπολείς <μ> Mette.]

412-18 The first function of the dream, as narrated here, is to unite the two apparently separate lines of action by Sostratos and his

mother, for Pan now appears to the audience as the cause of both. The arrival of Sikon and Getas is now fully motivated, and that of Sostratos' mother, which we are to expect, appears as likely to be relevant to the outcome: how, we cannot yet guess. See on 259ff, 556, and 570-3. Except in this very limited sense, the dream does not foreshadow future events (which is, naturally, the classic function of dreams in drama); since it refers to what the audience already knows about Sostratos, it needs, and receives, no interpretation from the stage. Hence it can more clearly fulfil its second function: further to characterize Sostratos' mother and her piety. Over-anxiety about the meaning of dreams is one of the excesses of *δεισιδαιμονία* (cf. Theophr., *Char.* 16); and it is echoed here in the horrified reactions of the cook to what he hears; even the slave, who finds his mistress' superstitions a nuisance, is ready to call the phenomenon alarming (418). So, as a rule, were all dreams in which Pans or similar figures appeared (save only Silenos) if we are to credit Artemidorus' *Onirocritica* (2.37); for they portended great upsets, dangers and confusions; and here the fetters, which for the audience symbolize the bonds of Sostratos' divinely-inspired passion, were no doubt particularly ominous to the characters: *δεσμά* are taken as a symbol of death in Chariton, *Chaireas and Callirhoe* 3.7.

The audience of course knows that all will be well; and the dramatic irony given by superior knowledge has an extra point for those who recall that Sostratos had dismissed in a petulant complaint that very quality in his mother which has brought the family along, to contribute its share to the day which brings him happiness. 'Through a god even the bad turns to good as it happens' says Agnoia in *Perik.* (49f); and Pan can evidently turn a human weakness to good use.

[Dreams, which were perennially a subject of popular interest, from time to time attracted serious scientific attention, and among those who wrote treatises on them were Aristotle, Theophrastus, and Demetrius of Phalerum. See in general, T. Hopfner, *RE* 'Traumdeutung', 2 Reihe 6.2 (1937) 2233; Dodds, *The Greeks and the Irrational*, Ch. 4; for dreams in drama (e.g.) *A. Persae* 176ff, *Cho.* 526ff; *S. El.* 410ff; *E. IT* 42ff; *P. Curc.* 253ff, *Merc.* 225ff (with discussion by Enk, *Mercator*, p. 7ff) and *Rud.* 593ff (with discussion by Marx ad loc.). For more pointed criticism of Sostratos' mother's religious activities, see Knemon's speech at 447ff; for Pan foretelling the future, see on 571f.]

414 κομψῶ νεανίσκῳ γε: evidently Sikon's services have been in demand by the family before (cf. 425f).

περικρούειν πέδας as in Plutarch, *Moralia* 499 α τὴν Τύχην . . . πέδας περικρούουσιν (Photiades).

[P's text presents two anomalies which are simultaneously removed by transposing γε: *Introd.* IV, p. 65f under (i). περικρούειν is not an admissible scansion since those lengthenings before mute and liquid

which are optional in tragic practice are admitted by Menander only in passages of high poetic colour, as is true of Comedy generally: e.g. τέκνον is normal, but (Δη.) ἔχω σε, τέκνον. (Κρ.) ὦ ποθοῦμενος φανείς *Misoumenos* 16. Cf. Maas, *Gk Metre* §124. κομψῷ γε νεανίσκῳ. τί; (Jean Martin) is part of an unhappy treatment of this context in which extra changes of speaker are introduced against P.]

415 Ἀπολλων: see on 293.

διφθέραν . . . δίκηλλαν: see under 370.

416 ἐν τοῦ πλησίον τῷ χωρίῳ: for the position of the gen., cf. ἐν τοῦ Διονύσου τῷ ἱερῷ, Thuc. 3.81.5 (to which Dr A. P. Treweek refers me); τοῦ ἀργογέλτονος ἄφνω τὸ χωρίον διώλεσεν Theophylactus, *Ep.* 11 (p. 766 Hercher); and further Classen-Steup on Thuc. 3.70.4; Deniston, *Gk. Prose Style* 47; KG 1.617ff; *NTGramm.* §271. In this context the effect may be to emphasize the strangeness of the idea. [ἐν τῷ χωρίῳ τῷ πλησίον ed. pr.; ἐν τῷ πλησίον χωριδίῳ OCT (Lloyd-Jones); alii alia.]

417 ἄτοπον: 'strange', 'unnatural'; like καινόν, it can be a euphemism for 'bad'. Cf. 288.

419f μεμάθηκα 'I quite understand'.

ταυτί: Getas' load of rugs and other equipment, cf. on 406-9.

[P's ποιησωμεν: cf. Introd. III, p. 51 under 'Substitution (ii)'. In spite of 943f, there is no reason to prefer ποιήσω with OCT (Maas) and others. We may be dealing with a variant, but P's behaviour at 780 suggests that ποιησωμεν may have arisen from ποιησομεν as a clarification of πο(ι)ῶμεν.]

422 θύειν: present infin., or aorist (as is widely preferred) should probably be restored for the anomalous future given by P and retained by ed. pr. θυσίαν γ' OCT (Maas).

ἀλλ' ἀγαθῇ τύχῃ: sc. θύωμεν 'let us make the sacrifice and may all go well with it' (so taken in ed. pr.: 'que le ciel nous soit en aide'). Cf. Plato, *Laws* 625 c ἀλλ' ἴωμεν ἀγαθῇ τύχῃ; *Smp.* 177 e ἀλλὰ τύχῃ ἀγαθῇ καταρχέτω Φαῖδρος καὶ ἐγκωμιαζέτω τὸν Ἔρωτα.

This interpretation is doubtful, but perhaps not more so than the alternatives: (i) to take ἀγαθῇ τύχῃ as a phrase of agreement, as at *Epitr.* 47, *Sam.* 82 *al.* It should then come from Getas, to whom it is given by Jean Martin: but the ἀλλά is then odd. (ii) to take it with the following imperative, '... but do take that frown off your face, and good luck to you . . .' This is hardly impossible for Sikon (cf. ἀπόθνησκ' [ἀγαθῇ] τύχῃ in *CF* 36); the καὶ however seems to begin a new thought. (iii) to mark off the phrase by strong punctuation, as in OCT, and take it, in van Groningen's words, as 'une espèce d'interjection de portée très générale: "Que tout aille bien"' (*Ét. Crit.*, 61f).

423-4 ἀνὲς ποτ': cf. *Epitr.* 190 δός ποτ', ἐργαστήριον; S. *Phil.* 816 μέθες ποτέ, etc. Similarly χαλάσας . . . τὸ μέτωπον of relaxing from anger, Ar. *Wasps* 655, where Schol. remarks ἔθος γὰρ τοῖς ὀργιζομένοις αἶρειν τὰς ὀφρῦς. [See further Treu, ad loc.; Post, *AJP* 1961.101f.]

χορτάζω is a good comic word for 'feed', 'fill with food', though a purist might object to it: see Athenaeus 3.99 e-100 b, quoting *inter alia* M. *Trophonios*, frg. 399. Properly it applied to animals, cf. Lat. *sagina*, *saginare*. This passing reference to Sikon's skill as a cook makes an interesting contrast with the effusions of his fellow professionals in some other plays: e.g. Alexis, *Ponera* 186 K; *Lebes* 124 K; *Pannychis* 172 K; Hegesippos, *Adelphoi* 1 K; Philemon, *Stratiotes* 79 K; P. *Pseud.* 790-904. See Webster, *LGC* 66, 194; and on 489-98 below.

425 οὖν: 'Well . . .', dismissing what has gone before with an idea rather loosely developed from it: the nearest parallel in Menander is perhaps *Epitr.* 61 ἐμμενεῖτ' οὖν, εἰπέ μοι, | οἷς ἄν δικάσω 'Well, will you accept my arbitration?'. See also S. *Phil.* 305; Plato *Apol.* 22 b ('I asked the poets what they meant, in the hope of learning something from them') αἰσχύνομαι οὖν ὑμῖν εἰπεῖν, ὦ ἄνδρες, τὰληθῆ· ὅμως δὲ ῥητέον; and cf. the remark by Menander's friend quoted in Plutarch, *Moralia* 347 E (= Koerte II, Test. 11): ἐγγὺς οὖν, Μένανδρε, τὰ Διονύσια . . .

[γούν Diano, Quincey *et al.*; μὲν OCT (Lloyd-Jones *et al.*); σοῦ τ' εἰμὶ καὶ τῆς <σῆς> Jacques, after Griffith (σοῦ γ').]

426 ἀεί ποτ': in later comedy, e.g. Heniochos, *Trochilos* 4 K. The sense is 'I'm an old admirer of you and your art . . .' For Getas' gloom, cf. 565ff.

Excunt Getas and Sikon to the shrine. The second choral performance follows.

Act III (427-619)

Enter Knemon from his house, about to take his 'usual way' to the fields (359), as the audience realize when they see him. But his second entry, with this slight preparation for it, is in strong contrast to his first at 153; since he left the stage as long ago as 178, his sudden re-appearance is calculated to start the act with an enlivening surprise.

427-9 For the situation, cf. P. *Aul.* 103f: occlude sis | foras ambobus pessulis. iam ego hic ero. It was unusual to lock up the house during the daytime (P. *Most.* 444); but Euclio and Knemon have only a young daughter and an old maidservant at home; both have compelling causes for going out, and both, though for different reasons, thoroughly mistrust their fellow men. Knemon has already met two strangers in the day: worse is to come.

σκότους . . . παντελῶς: 'this (*sc.* my return) will be when it is completely dark.' For σκότους cf. ἑσπέρας (*Perik.* 33 *al.*), ὄρθρου, μεσημβρίας, illustrated with similar genitives of time by KG I.385f.

430-41 (i) The situation is the reverse of that at Ar. *Peace* 948ff. There, as Trygaeos says 'We have the basket with the barley, the garland, and the knife; and here's the fire - nothing is holding us back but the sheep'. Here Sikon and Getas have brought the sheep and the furnishings for the party, and have everything ready to sacrifice when the others arrive (436f, recalling 420f), but they still need the materials to perform the preliminary rites, which the party is bringing (440). For the cook kept waiting, cf. Com. Anon., Page, *Lit. Pap.* 59 (a), and compare his actions (4ff) with the instructions of 440f here.

(ii) *The assignment of parts*: The text given is based on the following view of the action. **430**: Enter Getas from the shrine (his name is given by P) - possibly because he has heard the noise made by Knemon outside, possibly for no better reason than that given in 435ff: they are ready and hanging about waiting; for similar late (or casual) motivation, see on 233f. He immediately sees the party approaching, and calls to Plangon to hurry and Parthenis to pipe. Knemon (so P) is made to interpose a characteristic comment. **434-7** νῆ Δί' . . . ἔστυ: P does not give the speaker, whom ed. pr. plausibly assumes to be Sikon. His presence on stage is welcome to add to the crowd and confusion; his entry and remark are prompted by hearing the pipe tune; his tone is not unlike that of his opening words at 393ff. **437-41** ναὶ . . . σὺ: Getas again, continuing to nag at the women, Plangon especially, and issuing instructions. He knows all too well what has to be done, for he has suffered before from Sostratos' mother's mania for sacrifices:

his attitude to the preparations in general, and especially to the women involved, is consistent with what we have seen before and are shortly to have developed at length: see 402ff, 407ff, 425f with 568ff, noting in particular his grumbling over the forgetting of the bowl at 456ff, and the complaint that he has had to do the cook's work for him at 546ff. This view involves overriding P's change of speaker in 438.

[Ritchie (ap. Sydn.) introduces Sostratos' mother as the speaker of 430f *Πλαγγών* . . . ἔδει; 432ff αὖλει . . . προσιέναι; 436f εὐτρεπῇ . . . ἔστι; (a question); and 438 *τάλαν* . . . ἐμβρόντητέ σν. 431f *τουτὶ* . . . *κόρακας* remains with Knemon, and the rest is given to Getas. Ritchie argues that the instructions to Plangon and Parthenis should come from someone in the party, and that Sostratos' mother is an appropriate speaker for them. These are points of considerable merit, as can be seen, for example, from Dikaiopolis' ordering of his 'Rural Dionysia' in *Ar. Ach.* 241ff; if the mother says these words, the entry of her party, the entry of Getas (then at 434), and, one might add, the reaction of Knemon, are all rather better motivated. On the other hand, as Ritchie also argues, the slowcoach referred to in οὐ περιμενεῖ τὴν σὴν σχολήν, κτλ. should again be Plangon, and the speaker should be the same as that of *Πλαγγών, πορεύου, κτλ.*: but the tone there (especially *ποῖ κέχηνας* . . . σύ;) does not seem to suit a pious matron of the upper classes; in 438 the *τάλαν* obtained by correcting P's *ταλαν*' certainly suggests a female speaker, but may be a single-word interjection by one of the women, as Webster has suggested, and not therefore carry any of the context with it. Moreover, there is a certain attraction, at the opening of the scene, in having strongly contrasted sets of instructions coming from the stage, as Aristophanes does much more ostentatiously at *Ach.* 1097ff. It seems doubtful whether the instructions to the party, in which Ritchie sees 'a fussy concern over religious ceremony', are 'quite out of character for Getas', and doubtful also if ed. pr.'s introduction of Sikon for 434ff can be ruled out on grounds of dramatic economy, rudeness to his employers, or the lack of an introduction (he knows them, see 414). Textually, the introduction of the mother as proposed involves the fairly easy hypothesis that P intended a division before εὐτρεπῇ, and the more disquieting one that the marginal *notae personarum* and the index of *dramatis personae* are in error: see above, pp. 124ff, and *Introd.* III, pp. 47ff; the problems of staging the scene with a limited cast are considered in *Introd.* II.2. This discussion does not by any means exhaust all the possibilities of dividing the lines between speakers: suggested variants of Ritchie's idea include (i) that of OCT, which agrees till 437, then *Getas: ναὶ μὰ τὸν Δία. — εἴσιτε* (with 438 punctuated as in this edition); *S's mother: κανᾶ — ποιεῖτε Getas: ποῖ — ἐμβρόντητε σύ;* (ii) that of Mette², which differs in assigning 434 νῆ Δί', ἀπεσώθητέ γε to 438 . . . τέθνηκε γάρ wholly to Getas; (iii) that of Jean Martin, who has, 437ff, *Getas: ναὶ μὰ τὸν Δία, τὸ γοῶν*

πρόβατον· μικροῦ τέθνηκε γάρ. *S's mother*: τάλαν. *Gelas*: οὐ περιμενεῖ τὴν σὴν σχολήν. *S's mother*: ἀλλ' εἴσιτε — ἐμβρόντητε σύ.

(iii) *The composition of the party*: Plangon in the *Samia* (285) is the daughter of the poor Nikeratos; in the *Heros* she is the daughter of Laches and Myrrhine, but has been brought up by a freedman working as a shepherd, and when the play opens is in fact working as a servant unrecognized. It therefore seems open to us to suppose, with ed. pr., Webster and others, that Plangon is a servant here too. She has been taken to be Sostratos' sister, who will marry Gorgias; but there is no reason why the sister should be named when her mother and Knemon's daughter are not (see on 709); if Gelas orders her about, as I suppose, she is more likely to be a fellow domestic than the young mistress; the mother, on the other hand, would probably have been made to address her daughter as *θύγατερ*. [For other instances of the name, see Kirchner, *Prosop. Att.* 11840ff (free women); Kock, *CAF* II, p. 194 on Euboulos' *Plangon* (a *hetaira* satirized in Middle Comedy, perhaps the lady of Dem. 39 *al.* = Kirchner 11840); and Chariton, 3.8 *al.* (a slave).]

Parthenis may well be a slave hired for the occasion rather than a maid who can play; if so, Menander leaves the fact to be taken for granted. Compare Elusium and Phrugia in *P. Aul.* (333); it is just worth noting that Aelian refers to an *αὐλητρίς* at the party in one of the letters inspired by this play (*Ep. Rust.* 15). (The male piper of 880ff is the one who plays for the chorus; he could play the tune here, but the existence of Parthenis as a male name should not tempt one to identify the two.) Add then Sostratos' mother, and presumably his sister, with Donax and (?) Syros as male slaves in attendance (see 959); since the text, *passim*, presupposes a large party, Menander may well have asked for another extra or two in addition to these six.

(iv) An apt illustration of the scene, though much earlier than our text, is provided by a polychrome painted tablet of 540/20 B.C., from a cave at Pitsa near Sikyon (Athens, N.M., 16464; U. Hausmann, *Gr. Weihreliefs* (1960) Abb. 4). Ladies sacrifice to the Nymphs. A libation is poured at the altar while an attendant leads up a sheep. A piper and a lyre-player provide music. A family sacrifice in the fourth century is illustrated in a relief of about 380 B.C. in Athens, N.M. 1395 (Svoronos, *Nationalmuseum*, Taf. 59). Cf. Eitrem, *Ἀρχ. Ἐφ.* 1954.26; and Webster, *Bull. Rylands Library*, 1962, p. 270 n. 2. On the costumes and masks of members of the party, see *Introd.* II.3.

430f *θᾶπτον*: 'quickly' (i.e. more quickly than you are); the comparative, like Lat. *ocius*, is often so used in exhortations.

ἥδη . . . ἔδει: not only a sign of impatience with the delay. Sacrifices should be made in the morning, and the day has already advanced some way from Pyrrhias' dawn errand (70). [For references, see Legrand and Toutain (quoted on 440) p. 964 n. 22.]

431f 'What does this confounded thing mean?' τί βούλεται; 'quid sibi uult?'), as e.g. at Plato, *Theaet.* 156 c.

ὄχλος τις: 'A crowd – to hell with it!': see 464f and n. [ὄχλος τις; ed. pr.]

432f αὐλῆι . . . Πανός: sc. μέλος, as in ᾄδων Φρυνίχου 'a lyric composed by P.', Ar. *Wasps* 269; ᾄδω . . . Ἀρμοδίου 'the song about H.' (i.e. a version of the well-known scolion), *ib.* 1225. Parallels of two kinds appear to verify the assumption that the meaning is 'Pipe Pan's tune', and not 'Pipe in honour of Pan', with the gen. as in σπεῖσον ἀγαθοῦ δαίμονος Ar. *Knights* 106: (a) Similar expressions without the ellipse: καὶ τὸ τᾶς Χιτωνέας αὐλησάτω τίς μοι μέλος Epicharmus, *Sphinx*, frg. 127 Kaibel, where the 'tune of Chitonea' appears to be that mentioned by Athenaeus 14.629 e, in connection with a dance to Artemis Chitonea at Syracuse. Cf. Epikrates, *Antilais* 2 K. (b) References to 'tunes of Pan': Pausanias 8.38.11 τῆς Λυκοσούρας δέ ἐστιν ἐν δεξιᾷ Νόμια ὄρη καλούμενα καὶ Πανός τε ἱερὸν ἐν αὐτοῖς ἐστι Νομίου, καὶ τὸ χωρίον ὀνομάζουσι Μέλπειαν τὸ {ἀπὸ} τῆς σύριγγος μέλος ἐνταῦθα <ὑπὸ> Πανός εὔρεθῆναι λέγοντες (see Hitzig and Blümner ad loc.); Orphica, *Hymn.* 11.3 τὰδε γὰρ μέλη ἐστὶ τὰ Πανός. The presumption is that Menander had in mind a traditional tune connected with the cult; whether, in saying αὐλῆι . . . Πανός one thought of a tune *pertaining to* Pan or a tune *invented by* Pan is perhaps less clear: note Athena's invention of the πολυκέφαλος νομός in Pindar, *Pyth.* 12.

Παρθενί: the voc. as in Lucian, *Dial. Meretr.* 15.

433f σιωπῇ . . . προσιέναι: 'One should not, they say, approach this god in silence'. Piping the Pan-tune is here presented as a musical salute equivalent to the spoken greeting proper to less festive occasions. How widespread the custom of greeting Pan was, we can only guess; but it seems to have taken Menander's fancy as a realistic detail of the cult on which dramatic variations could be played. Knemon, we learn, greets Pan in spite of himself when he passes the shrine (111ff: he does not do so in the play because the occasion never arises); Sikon duly says τὸν Πᾶνα χαίρειν at 401; here, it is possible to think that Getas, like the cook, has a feeling for what is right and proper, and is determined to keep the womenfolk up to the mark. At 571ff, it seems almost certain that Sostratos must say προσεύξομαι ἀεὶ παριών σοι to Pan, and not προσεύχομαι with P; he is not the young man to claim conscientiousness in religious matters (198ff, 259ff), and his variation of the theme is apparently a gay promise to be nice to the god when he feels somehow that everything will come right for him. One should not perhaps press the point that there are occasions when Sostratos and others might have greeted Pan but do not; for whatever might have happened in real life, the dramatist must not crowd his play with greetings. Perhaps this is why Kallippides does not greet Pan when he arrives at 775; though there may be more realistic considerations: that he

does not feel the need, since others are present; that he is too sophisticated, or too preoccupied with the thought of missing his lunch. For what it is worth, Plato in the *Phaedrus* makes Socrates pray to Pan and the other local gods as he leaves the scene of the dialogue (279 b), though he does not address Pan when he arrives in conversation with Phaedrus, near the beginning. Longus, *Daphnis and Chloë*, 2.38, brings in the custom as part of his rustic scene-setting: τὸν Πᾶνα προσαγορεύοντες ὑπὸ τῇ δρυὶ καθεσθέντες ἐσύριττον. This, like the passage of Aelian quoted on 11ff, is presumably not a piece of independent observation, but part of the literary tradition stemming from the *Dyskolos* itself.

The dangers of disturbing Pan accidentally during his mid-day sleep are well known (see Gow on Theocr. 1.15); the purpose of the greeting, and of the tune when played in place of it, was presumably apotropaic: i.e. not (or not only) to arouse the god to friendly feelings in return, but to avert that evil possession which may show itself in 'apoplexy' or panic terror. See on 312f. A somewhat similar superstition is that one should speak at once in the presence of a wolf, in order to avert its power of striking a man dumb: for this and some more recondite beliefs, see Gow's note on Theocr. 14.22.

In the learned note which appears in Schol. Ar. *Lys.* 2, and in the Suda s.v. Πανικῶ δείματι, the words we are discussing are quoted in association with the statement that women conducted orgies to Pan with shouting. Loud orgiastic cries are not, of course, peculiar to the Pan-cult, any more than ceremonial pipe-music. Whether in that cult the shouts and the piping had, or were generally thought to have, any essential connection with the notion that one should not approach the god in silence is a question which we need not consider here.

φασί interjected, as e.g. at *Epitr.* 264, *Perik.* 101. Ed. pr. rightly rejects the δειν of the quoting sources.

434 νῆ Δί' . . . γε: 'You got here right enough' – sarcastically: see e.g. Ar. *Wasps* 1387, *Birds* 176f; further parallels will be found in Denniston, *Particles* 128. For ἀποσωθῆναι 'arrive safely', see LSJ s.v.; Jean Marin well compares Theocr. 15.4 μὲν ἔσωθην 'I hardly got here'.

435 ὦ Ἡράκλεις: the hiatus is normal; cf. on 963.
ἀηδίας: 'what a bore!'

435f καθήμεθα . . . περιμένοντες: 'hanging about waiting'; for the construction with χρόνον τοσοῦτον (but not the sense of κάθηναι), cf. 210f.

436f εὐτρεπῇ ἅπαντα δ' ἡμῖν ἐστι: 'We have got everything ready' (hardly 'We have had to prepare everything ourselves' ed. pr.). Cf. Dion. Hal., *Ant. Rom.* 11.17 ὅταν ἀκούσητε . . . τὰ πρὸς τὸν ἀγῶνα πάντα γεγονότα ἡμῖν εὐτρεπῇ. The recall of 420f helps to mark the lapse of dramatic time between acts.

437ff *Getas*: I should think we have! – the wretched sheep is as good as dead already: it won't wait for you to take your time. . . .'

Getas' rather grim remark is not meant to be taken literally, for to sacrifice the sheep they need the things which the party has brought (see the following note). His implication is that the animal has practically died of waiting. There is a somewhat similar joke in Plautus, *Aul.* 561-8: (566) *Megadorus*: caedundum conduxi ego illum. *Euclio*: tum tu idem optumumst | loces eferendum; nam iam, credo, mortuost. Note also *Nikeratos* and his sheep at *Samia* 184ff.

μικροῦ: 'nearly' – in full, *μικροῦ δεῖν*. *M.* has it several times (e.g. 669, 681, 687 below), but not its synonym *ὀλίγου*.

τέθνηκε . . . *τάλαν*, with the text as here printed, is assumed to be a comic equivalent of (e.g.) *ἐκπεραίνει τάλας βίοντον* *E. HF* 428f, with *τάλαν* attributive, not exclamatory: for more instances, see *Headlam-Knox* on *Herondas* 3.5, and cf. 581 below. But both the interpretation and the division of parts are doubtful. Assuming, with Webster and others, that *P*'s *τάλαν*' represents *τάλαν*: the cry 'Poor thing!', as an interruption of *Getas*, could be given to *Plangon* or another of the women. A possible parallel for a single interjection by an 'extra' is *P. Pseud.* 159, where *Ballio*'s long string of instructions to his staff is interrupted by a single brief protest from one member of it. Cf. *Intro.* II.2 at p. 28. Exclamatory *τάλαν* is only said by women in *Menander* (as *ὦ τάλαν*, 591 below), and appears from its usage elsewhere to be a characteristically feminine expression: cf. *Schol. Plat. Theaet.* 178 e (p. 32 *Greene*), reprinted by *Koerte* under *Σπυριώτα*, frg. 392; *Wilamowitz, Schiedsgericht*, p. 74; *Christina Dedoussi*, quoted 188 n., pp. 1ff.

[*P*'s *τάλαν*' can probably be eliminated on metrical grounds for lack of adequate parallels. Elision between trimeters is rare, and practically confined to *δέ* and *τε*; two exceptions are *τί ταῦτ'* *Soph. OT* 331, and *μ' Ar. Frogs* 298. See further *Jebb* on *S. OT* 29; *Maas, Gk Metre* §139; *Descroix, Trim. Iambique* 292ff; *Lindsay, Early Latin Verse* 266. I assume that *P*'s part-division came in because *τάλαν*' was interpreted as the beginning of a new speaker's remark. For some other arrangements, see under 430-41 (ii) above.]

440 *κανᾶ* . . . *χέρνιβας*: only one basket and one lot of holy water are meant. For the *κανοῦν*, see (e.g.) *Perik.* 419, and *Amyx, Hesperia* 1958. 267: it may be presumed to contain barley to be consecrated and sprinkled on the victim before sacrifice, together with a garland and a sacrificial knife for use at the ceremony; the water – to be drawn, no doubt, from the spring in the shrine – will also be consecrated and used for the purification of the offering and the participants; *θυλῆματα*, if needed at once, as it seems, will be for a burnt offering preliminary to the slaughter of the animal – either of meal (or meal cake) sprinkled with honey and wine (which, in *Ar. Peace* 1040 and elsewhere is offered later in the proceedings), or, according to

another ancient explanation, of incense (=θυμιάματα); the latter view is taken by ed. pr. [For full accounts of the ritual, see Legrand and Toutain, in Daremberg-Saglio, s.v. sacrificium (with illustrations), and L. Ziehen, *RE* 'Opfer', 18.1 (1939) 579ff, esp. 598ff. Much of the detail which Menander's audience would have taken for granted is now, not surprisingly, obscure.]

The plural *θολήματα* is regular (if it does not denote 'cakes', it can be compared as a collective plural with *δλαί* 'sacrificial barley', *ἄλες* 'salt', etc.: see, e.g. Theophr. *Char.* 10.13). The plurals *κανᾶ* and *χέρνιβας* are paralleled in high poetry (e.g. Eur. *IA* 435, 1111), but it is doubtful if any poetic effect is intended in the present context; they are rather the natural 'augmentative' plurals of the spoken language, which are liable to appear, as in English, when the speaker is angry or scornful (e.g. 'Must you leave bottles of ink on the table?'). Compare, perhaps, *Samia* 68f 'I don't know why you carry knives around', where the reference is apparently to the cook's single knife, which in drama is the badge of his profession; and in general cf. Schwyzer II.42ff. For precise sacrificial instructions, the singular would be apposite; the effect here is rather of impatient orders for action. If this is right, the view that Getas and not Sostratos' mother is the speaker may receive some confirmation; for the asyndeton *εἴσιτε . . . ποιεῖτε* as given in this text, see on 662.

πρόχειρα . . . ποιεῖτε = 'set out ready for use'; the adj. goes with all three nouns.

441 *ποῖ . . . σύ*: since *ἐμβρόντητος* is a word of two terminations, this can be said to the dilatory Plangon, not necessarily to one of the male members of the party, nor yet (as some think) to Knemon. *κέχηνα* 'Stare with open mouth' is a colourful colloquialism used freely by Aristophanes and other comedians, but not found in formal Attic prose, nor (so far) elsewhere in Menander. Cf. Eng. 'gawp'.

442f For the sudden change of mood, cf. 177; for Knemon's reluctance to leave the house, cf. 453ff and on 427-9. The abandonment of his plan to go and work causes Sostratos to have a long bout of digging, 522ff; it leads also to the 'borrowing' comedy which immediately follows, and the 'well' comedy in the next act. See on 584f.

444f The text is disputed. . . . *κακὸν | ἀεὶ παροικοῦσ'*, if rightly read, is a representative of a fairly common type of brachylogy: 'The Nymphs are a perpetual plague living next door.' So, e.g., Ar. *Wasps* 144 *καπνὸς ἔγωγ' ἐξέρχομαι* 'I'm the smoke coming out'; *Ach.* 229 *κοῦκ ἀνήσω πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμπαγῶ* 'I won't give up until I'm a thorn stuck in their flesh'; Theocr. 14.51 *μῦς, φαντί, Θυνώνιχε, γεύμεθα πίσσας* 'I'm like a mouse in pitch, as they say'. Often, as in the last example, the idiom rests on a proverb; the notion of comparison ('Like a plague', 'like the smoke', 'like a thorn', etc.) is more or less

strongly felt according to the nature of the expression and the context. For further examples and discussion, see on 550f, Starkie on *Wasps*, loc. cit.; Headlam-Knox on Herondas 6.14; Shorey, *Class. Phil.* 4 (1909) 433-6; Fraenkel, *Plautinisches* . . . 51 (= *Elem. Plaut.* 47). [Ed. pr., reading *αταρπαροικουσ* in P, gives . . . *κακόν· ἀτὰρ παροικοῦσ'*, but neither the reading nor the resultant Greek seem satisfactory. α[ι] γὰρ παροικοῦσ' Diano *et al.* (with a stop after *κακόν*); but Kraus and others rightly object to α[ι] γὰρ as Menandrian Greek: (cf. KG I.536, *NTGramm.* §§249ff. The text given here assumes that]παρπαρ — or]χαρπαρ — arises in P by dittography, and that ἀεί may have been wrongly written as αι: so also Lond. (Ha., Webster), suggesting ἀεί παρέχουσιν.]

445 μοι δοκῶ: see on 266f.

447-54 Elaborate sacrifices are made to please the worshipper, not the gods: true piety is expressed in a simple offering of incense and meal cake.

The conflict between sacrificial practice and common sense had long ago been exploited by Comedy: e.g. in the blockade of the gods in Ar. *Birds*, and in complaints by gods about their portions of the feast: in Old Comedy, Pherekrates, *Automoloi* 23 K (dated 428-1 by Geissler); and in Middle Comedy, Euboulos, *Semele or Dionysos* 95 K. Euboulos (who was hardly writing later than 330), makes a satirical joke about offering the tail and thighs to the gods, frg. 130 K; Menander writes in a similar comic vein in *Methe* (a very early play, almost certainly before *Dysk.*: see Webster, *SM* 104). There (frg. 264), a character contrasts the 10 drachmai spent on a sacrificial sheep with the immense expense of the feast to follow, and suggests that the gods should give a proportionate return, or insist on better treatment. Cf. also Antiphanes, *Timon* 206 K, and with it P. *Aul.* 371ff, referred to below.

The present passage tempers the tone of satire with a positive statement that simple offerings are to be preferred, in conformity with an attitude which seems fairly widespread in the fourth century, and was strikingly expressed in Theophrastus' work *On Piety*, where, *inter alia*, animal sacrifice was explicitly condemned. In support of his argument that the gods welcome the simple, sincere attentions of a pure heart, Theophrastus could adduce the moral authority of the Delphic oracle and the Asklepios-cult at Epidauros. The moral story which Theophrastus tells about Delphi is paralleled in one related by the historian Theopompos; a third variant, quoted from 'some of the historians' by Porphyry, introduces a quotation from the present passage, preceded by a closely parallel extract from Antiphanes, *Mystis* 164 K — both comic poets, according to Porphyry or his source, were inspired by the story about the oracle and its preference for simple sacrifices; but unfortunately no precise date is obtainable either for the currency of the story or for Antiphanes' play.

Coming from Knemon, the denunciation of sacrificial extravagance is naturally coloured by his own obsession that all men act from self-interest (719ff), and more immediately by the fury he has just expressed at the arrival of a crowd. Somewhat similarly, in *P. Aul.*, Euclio's purchase of incense and garlands as a wedding offering to the Lar is influenced by his own obsessive parsimony (371ff): the provision merchants wanted to overcharge him. In both plays, true piety is shown by the old men's daughters (see on 37ff). None the less, this is the clearest statement so far of a positive moral attitude in Knemon. The views expressed, if not directly influenced by those of Menander's teacher Theophrastus, are at least in harmony with them; and they conform also to the hostility to extravagance shown in the sumptuary legislation of Menander's friend and fellow pupil Demetrius of Phalerum – promulgated, according to Ferguson's dating, in the year following that of the *Dyskolos*.

Knemon's attitude, then, is neither new enough to be shocking, nor so far out of touch with contemporary thought as to be merely an old man's grumbling; it is nicely calculated by the poet both as social commentary and as a stage in the portrayal of his principal character.

[Cf. *Introd.* I, pp. 7ff, with notes; Pastorino in *Menandrea* (Univ. di Genova, *Ist. di Fil. Class.*, 1960) p. 95, nn. 74-75. Theophr. *περὶ εὐσεβείας* is partly recoverable from Porphyry's extensive use of it in his *de abstinentia*: Bernays, *T.'s Schrift über die Frömmigkeit* (1866). Animal sacrifice, *de abst.* 2.11; Delphi and Epidauros, *ib.* 15, 19; Theopompos, *ib.* 16 (= *FGrHist* 115 F 344); 'some of the historians', *ib.* 17. See further Parke and Wormell, *The Delphic Oracle* I.384; Edelstein, *Asclepius* II.126.]

447-9 'How they sacrifice, the rogues': *τοιχωρύχος* 'wall-digger' is an expressive word for a burglar in a country where digging in was easier than breaking in: 'burglar' as a term of abuse, e.g. *Ar. Cl.* 1327, 588 below.

κοίτας φέρονται, σταμνία: cf. *E. Cycl.* 87ff ἀμφὶ δ' αὐχέσι | τεύχη φέρονται κενά, βορᾶς κεχρημένοι, | κρωσσούς θ' ὕδρηλους. *κοῖται* here are most naturally interpreted as chests or boxes of provisions: cf. *LSJ*, s.v. VI, together with Hesychius *κοίτη· κίστη ἐν ᾗ τὰ βρώματα ἔφερον* (quoted by Kraus), and Pritchett, *Hesperia* 1956.225f; for the other possibility, that they are bed-frameworks to make couches, see Webster, *Bull. Rylands Library* 1962, p. 270 n. 3; for *σταμνία* 'wine-jars' cf. Amyx, *Hesperia* 1958.190ff. [*κοῖται φέρονται* (with P) Photiades, *Greece & Rome* 1958.119 n. 5, followed by some edd.; *κοίτας φέροντες* (with Athenaeus), OCT *et al.* Since *φέρονται* is not easy as a passive, with *ἐαυτῶν* to follow, the probability is that P's reading has been produced by assimilation of the endings *-τας -ται* to *-ται -ται* (cf. *Introd.* III, p. 51 under 'Substitution (i)'). So far as P is concerned the difference between *φεροντεσταμνι(α)* and *φερονταισταμνι(α)* is minimal, but the

smoother version (that of Athenaeus) is the more suspect: cf. on 433f, sub fin.]

οὐχὶ τῶν θεῶν ἕνεκ' ἀλλ' ἑαυτῶν: Antiphanes, *Mystis* 164 K (referred to above) has ὡς τᾶλλα μὲν τὰ πολλὰ παραναλούμενα | δαπάνην ματαίαν οὖσαν αὐτῶν εἶνεκα | τὸ δὲ μικρὸν αὐτὸ (sc. λιβανωτός and (?) πόπανον) τοῦτ' ἀρεστὸν τοῖς θεοῖς.

449f λιβανωτός: frankincense, or gum olibanum, τᾶς χλωρᾶς λιβάνου ξανθὰ δάκρυ as Pindar well describes it, frg. 107 Bowra. Cf. *Samia* frg. 1, and Page, *Sappho & Alcaeus*, p. 36.

πόπανον: a round cake, one of many forms of cereal offering.

εὐσεβές: the incense (and with it the cake) is a thing of piety, not itself pious, in spite of one of the quoting sources. Adopting εὐσεβής, as did Koerte, ed. pr. wrongly gives up Koerte's stop after πόπανον. τοῦτο refers generally to both nouns. Cf. on 122f, and for τοῦτο, on 273.

451-2 The gods only get what the worshippers cannot eat themselves! See above under 447-54. ὁσφῦς ἄκρα = ἱερὸν ὁστοῦν = *os sacrum*: cf. Et. Gen., s.v. *ἰ.δ.*, quoted by Koerte, and Euboulos, 130 K, who calls it the 'tail'. χολή = 'gall-bladder', cf. *Samia* 186. Knemon's outburst should not be taken as literal fact; the gods could, and regularly did, get rather more. ὅτι is followed by hiatus, as elsewhere in Comedy.

454f Exit Knemon to his house. The last word in the line was almost certainly a verbal adj. in -τέον (see e.g. *Sam.* 66), and τηρητέον suits the sense well, though if normally written, it seems awkwardly long for the space. ὁρατέον Page; alii alia.

456 'Forgotten the pot, have you?' Getas enters talking to someone inside the shrine – one of the maids, perhaps Plangon again. The *lebetion* was evidently intended for making a stew: when they fail to borrow anything suitable, the cook has to try other methods: cf. 519f, and on 472f; and compare *P.Aul.* 390f. φῆς interjected, as at *Ephr.* 295 and elsewhere: cf. 433 above. [Zuntz' conjecture assumes ἐπιέλη[σθ]αι in P (so Turner: 'You say you've forgotten the pot'); the correction of -ησθαι to -ησθε, given P's tendency to interchange αι/ε, is attractive and exceedingly simple. ἐπιέλη[στ]αι OCT (Roberts); alii alia.]

457 ἀποκραιπαλᾶτε: 'You're still sleeping it off'. Cf. Com. Adesp. 946 K, in which ἀποκραιπαισμός is quoted as τῆς κραιπάλης ἀπαλλαγῇ καὶ μέθης; and Plut., *vit. Ant.* 30, in which Antony sets out against the Parthians like a man with a hangover, ὥσπερ ἐξυπνισθεὶς καὶ ἀποκραιπαλῆτας.

459-65 Getas interrupts his running commentary on the vices of the maids with calls to Knemon's (non-existent) slaves. Cf. *Perik.* 64ff, *Sam.* 145ff.

460 deferred γάρ: see on 66-68.

461ff 'Sex is all they know about . . . and slander if anyone sees them at it': i.e. they discredit any witness of their escapades by accusing him of complicity.

κινητιᾶν: syn. βνητιᾶν, Ar. *Lys.* 715 *al.* [It should be added, uncorrected, to LSJ: cf. Pascucci, *Atene e Roma* 1959.102-5, and earlier Headlam-Knox on Herondas 5.2, and van Leeuwen on Ar. *Clouds* 1102, noting also Eup. *Demoi* (Page, *Lit. Pap.* 40), 25.]

462 καλῶ: sc. ὑμᾶς. See on 497f. Similarly *Epitr.* 719 παῖδες, οὐχ ὑμῖν λέγω; Ar. *Clouds* 1145 παῖ, ἡμί, παῖ, παῖ (cf. *Frogs* 37). [παῖδες καλοί (P), as in 912, is retained by OCT and others, possibly rightly; but as Kraus observes, the origin of this puzzling call may be in P's ἐπιστανται, causing a corruption of καλῶ to καλοὶ which the copyist remembered in the later passage.]

464f 'What's the meaning of this - no-one at home?' οὐδὲ εἰς ἑστ' ἔνδον may be a question shouted aloud, as it is taken in ed. pr., OCT, and by some others. For the word order τουτὶ τὸ κακὸν τί ἐστὶ, cf. Ar. *Wasps* 1136; τουτὶ τὸ κακὸν τί ποτ' ἐστίν; 218 above; τουτὶ τί ἐστὶ τὸ κακόν; Ar. *Ach.* 156, *Peace* 181 (cf. *Birds* 1037); τί ποτ' ἐστὶ τουτὶ τὸ κακόν; *Birds* 1207. [τουτὶ τί τὸ κακόν ἐστὶ Page, followed by OCT *et al.*]

465 ἡήν: for this cry of alarm ed. pr. compares *Perinthia* 15. Getas hears Knemon running to the door.

466f τρισάθλιε . . . ἄνθρωπε together, cf. 108f, 701f. [i.e. P has omitted a dicolon after ἄνθρωπε, not a dicolon after μοι and a paragraphus under 466, as ed. pr. assumes in giving ἄνθρωπε to Getas as well as μὴ δάκης.]

467 μὴ δάκης: 'Don't bite my head off!'; cf. *Sam.* 169.

[**468** Other restorations are possible, e.g. μὴ, μὴ, πρὸς θεῶν: cf. Ar. *Wasps* 1418, Schwyzer II.597.]

469ff 'Is there a bond between you and me?'. Cf. 114f. τί interrog., is given in ed. pr. Having had his μὴ δάκης capped by Knemon, Getas retaliates in kind, proceeding to develop the idea of συμβόλαιον sarcastically as 'contract', 'bond of debt': for this word, cf. frg. 918.

ἔχων κλητῆρας: 'with witnesses', to serve a summons to appear at law.

471-6 There is nothing extraordinary in the word λεβήτιον or in the request: what shocks Knemon is the thought of having enough meat to need a stewpot. Sacrificing an ox for a private occasion would be a fine indication of wealth and extravagance; 'No', says Getas, 'I don't suppose you even sacrifice a snail - and a very good day to you'.

[**472f** λεβήτιον is quoted from Menander (frg. 866) as an example of a diminutive used to soften a request: i.e. 'just a little λέβης'; for this idiom, see e.g. Mnesimachos, *Dyskolos* 3 K. If however the reference

is to this passage, it has been misinterpreted, for a *λεβήτιον* is in fact what Getas wants (456): by contrast, the request for *λέβητες* in 914 is deliberately grandiloquent. For the word, see e.g. *IG* 2².1541.16 (356 B.C., Eleusis); the nearest English equivalent is possibly 'cauldron' – i.e. a round bottomed pot to stand over a fire; on the shape, see Daremberg & Saglio, s.v. *Lébès*, and Amyx, *Hesperia* 1958.199. P's *λεβήτιον* in 473 has been taken to be a rustic mispronunciation; it is much more like a copyist's error.]

474-5 On sacrificing oxen, see the Delphic stories referred to under 447-54, with Straton, *Phoenikides* 1 K. 19ff (= Page, *Lit. Pap.* 57) and Poseidippos, *Choreuousai* 26 K. 19ff; for evidence of their price, see Pritchett, *Hesperia* 1956.255ff, and cf. Headlam-Knox on Herondas 4.16. For the snail, cf. Gow on Theocr. 14.17.

476 ἀλλ' εὐτύχει, βέλτιστε: cf. *Epitr.* 194; more examples of εὐτύχει 'goodbye' are given by Headlam-Knox on Herondas 1.88; for the sense of it here, cf. on 264.

476ff i.e. 'Don't storm at me – I'm just doing an errand for the womenfolk', a half-truth not unlike that of Sostratos at 171f.

478 οὐκ ἔστι: sc. *λεβήτιόν σοι*: cf. 917-18. For the structure of 'You haven't got one: I'll go back and tell them', see on 57ff (iii).

480 'A grizzled old viper, that's what he is': similarly Dem. 25.96 *συκοφάντην* . . . καὶ ἔχων τὴν φύσιν of Aristogeiton, cf. *ib.* 52. With this parting shot, Getas returns empty-handed. [ἔχεις <ὁ> πολλὸς . . .] Jacques; but the article is unwanted, and gives a less probable rhythm to the verse: cf. *Introd.* IV, Note B, under (i) (a).]

481f ἀνδροφόνα θηρία: cf. *ἱερόσυλα θηρία* *Perik.* 176; ἀνδροφόνος 'murderous', as elsewhere, is a strong term of abuse.

εὐθὺς . . . κόπτουσιν implies 'They walk straight up and knock', hence ὥσπερ πρὸς φίλον 'as if to a friend's house'. See on 174ff, and for κόπτω absolute, *Ar. Eccl.* 976.

482ff ἂν . . . λάβω . . . ἂν μὴ . . . ποιήσω 'If I catch one of you coming to the door and then don't make an example of him . . .' For ἂν and ἂν μὴ in threats and imprecations, see e.g. *Sam.* 173f, κατάξω τὴν κεφαλὴν, ἀνθρωπέ, σου, | ἂν μοι διαλέγῃ; and *Epitr.* 704 ἂν μὴ κατάξω τὴν κεφαλὴν σου, Σωφρόνῃ, | κάκιστ' ἀπολοίμην. Ed. pr. seems to have the text right in correcting to ὑμῶν, and in reading λάβω for λαβών in order to obtain a sentence with two protases, the second subordinate to the first: some examples are given by Goodwin, *Moods and Tenses* §510, and KG II.487 (9). The form is an old one both in Greek and in Latin: e.g. *Iliad* 2.258ff, 5.212ff (second protasis after main clause); *Leg. XII Tab.* 8.2 si membrum rupsit ni cum eo pacit, talio esto. [ὑμῶν . . . λαβών τιν' ἂν, μὴ Gallavotti and others. λαβών τιν', ἂν μὴ,

with *ἄν* repeated after an intervening clause, is perhaps possible: cf. KG II.367f, and compare P. Didot. I.27ff (Koerte I³, p. 144) so Bingen² and Jacques; *λαβὼν τιν' αὖ* A. M. Dale.]

484f '... then take me for any Tom, Dick or Harry'.

ἔνα τινά ... *τῶν πολλῶν* 'one of the crowd', 'an ordinary man': as at Dem. *Meid.* (21).96, and Isocr. 2.50, where Nikokles is reminded of his position as *τὸν οὐχ ἓνα τῶν πολλῶν, ἀλλὰ πολλῶν βασιλεύοντα*; Philip-pides, *Philadelphoi* 18 K *εἶναι δ' ὑπόλαβε καὶ σὲ τῶν πολλῶν ἓνα*: cf. Fraenkel, *Agamemnon*, vol. iii, p. 690 n. 1.

485f *ὁ νῦν* ... *οὗτος* 'This man just now'; *οὐκ οἶδ' ὅπως* 'somehow', nescioquo modo; *διευτύχηκεν* idiomatically 'got away with it'. Knemon returns to his house.

487 Enter Sikon from the shrine. I assume that Getas also appeared, to witness the ensuing scene (cf. 891); but it is doubtful if he should be given any part in the dialogue, and not in fact clear that he need be seen at all, since Sikon's opening remark can be directed, in the conventional way, to Getas out of sight within, as can his reference to *ὑμεῖς* in 497: see further on 497-504 and 514-16, and cf. Introd. II.2.

487f *ἐλοιδορεῖτό σοι*: 'He was rude to you, you say?' The descriptive imperfect, matched by that of *ῥητεῖς*, refers back to what the speaker has just been told.

καταφανῶς: 'in an obvious way', i.e. bluntly and straightforwardly: what one should do is to use a little flattery. The text is doubtful, and OCT obelizes. [*σκατοφάγως* (ed. pr.) is well supported; the adverb is not so far recorded, the adj. 'foul-mouthed' is found at *Sam.* 205 and elsewhere; perhaps (as Kraus and Jean Martin suggest) it had lost enough literal force for the adverb to be acceptable here and give the sense 'perhaps you were filthily rude', or something similar. For other suggestions, see van Groningen, *Ét. Crit.*, ad loc.]

489-98 *εὖρηκ' ἐγὼ τούτου τέχνην*: Pride in his own claims to originality is part of the comic cook's stock-in-trade, a feature which he shares with some of his modern successors; Sikon's innovation, however, is not the traditional new recipe, but a new art of borrowing, which is described with typical Menandrian neatness and restraint. See on 393 and 423-4; for some other refinements of the cook's multifarious art, cf. Anaxippos, *Enkalyptomenos* 1 K and M. *Trophonios* frg. 397 (appropriate dishes for different clients); Diphilos, *Zographos* 43 K (how to choose a client); Euphron, *Adelphoi* 1 K (culinary inventions of the old masters, contrasted with modern work in theft and fraud by the cook and his pupil); for the cook obtaining ingredients and equipment, cf. Alexis *Lebes* 127 K, *Pannychis* 174 K; P. *Aul.* 390f, 400f. [*Trophonios* frg. 397: it seems unnecessary to assume two speakers at the beginning. The structure is akin to that of the present speech, but the scale larger, as the cook deals with his traditional subject of food.]

490 Any cook worth his salt would claim an extensive clientèle in Athens, whether he had one or not; perhaps Sikon had not, since he accepts work on the remote borders of Attica. [491-2 τούτων ἐνοχλῶ . . . παρὰ πάντων ed. pr.]

493-7 Sikon gives instances of different people answering the door, and says what he calls each of them: 'Suppose an old man comes to the door, at once I call him "father" and "dad"; if an old woman, "mother"; should it be a middle-aged woman, I call her "priestess"; a slave – I call him "sir" or "my dear man".' Verbs are freely understood from one parallel clause to the next; perfect (ὑπακήκοε) and aorist (ἐκάλεσα) are acceptable variants for the present (καλῶ, restored 494 end); the construction changes from parataxis in the first two instances to the conditional form of the last two. See on 57ff (iii); for the perfect, vividly presenting the action as already accomplished, see KG I.150; for the aorist, making the action itself more vivid, *ib.* 160f. A good comparison for the whole passage is Anaxandrides, *Odyseus* 34 K, on Athenian nicknames, of which vv. 7-end read: ὅπισθεν ἀκολουθεῖ κόλαξ τῷ, λέμβος ἐπικέκληται | τὰ πόλλ' ἄδειπνος περιπατεῖ, κεστρινὸς ἐστὶ νῆστις. | εἰς τοὺς καλοὺς δ' ἂν τις βλέπῃ, καινὸς θεατροποιός | ὑφέιλετ' ἄρνα ποιμένος παίζων, Ἄτρεὺς ἐκλήθη. | ἐὰν δὲ κριόν, Φρίξος· ἂν δὲ κωδάριον, Ἰάσων. The text adopted here agrees with OCT, except that 496 end is not there restored (and πάπα[ν] is preferred in 494). The structure of the passage appears to be satisfactorily established, but within it there remains room for differences of treatment in detail, including punctuation; the following notes mention only a few of the possibilities.

494 cf. Anaxandrides, *loc. cit.*, v. 4 λαμπρός τις ἐξελήλυθ' <εὐθύς> ὄλολος οὐτός ἐστι, where the old conjecture εὐθύς now has new support.

ὑπακούειν is 'to answer the door', of the master, as, e.g., at Ar. *Ach.* 405; usually, of course, it is said of the hall-porter, and in Theophr. *Char.* 4 it is a characteristic of the ἄγρoικος to come to the door himself.

πατέρα . . . καλῶ: so commonly, e.g. 171 above; from a cook to an old man, e.g. Anaxippos, *Enkalypptomenos* 1 K.11, Diphilos, *Apolipousa* 17 K. 5. For πάπαν cf. Ar. *Peace* 120, *Eccl.* 645; and χαῖρε, πάπα φίλτατε *Misoumenos* 15, Philemon, *Metion* 42 K: see further Headlam-Knox on Herondas 1.60.

495 γραῦς, μητέρα: for μητέρα, cf. Theocr. 15.60 and Gow's note. [γραῦν μητέρα 'I call an old woman mother' was suggested by A. M. Dale.]

τῶν διὰ μέσου τις: 'une femme entre deux âges' ed. pr., probably rightly in this context. Thierfelder, comparing Ar. *Pol.* 1296 a 8, takes it of social position, and would read γραῦς; μητέρ' ἂν τῶν διὰ μέσου· τήν δ' εὐγενή | ἐκάλεσ' ἱέρειαν . . .

496 'Priestess' seems not to be known from elsewhere as a flattering form of address, but it seems doubtful, in view of his other methods of ingratiation, if we should credit Sikon with a striking novelty here. Cf. perhaps *Georgos* 42f, where Daos calls Myrrhine *γεννικὴ καὶ κοσμία γυναίκα*.

Scan ἑκάλεσ' ἱέρει-*ān*, the line beginning with two tribrachs (⊔bbCdd): cf. 113 and 388 above, *Epitr.* 721, *Perik.* 226, *Georgos* 61; and further, Descroix, *Trim. Iambique*, 148, 150f.

[ἱέρειαν ed. pr., with P. This is metrically unacceptable if the penultimate syllable is scanned long (cf. *Introd.* IV, Note C), possibly to be accepted with the scansion -εῖ- by correption, with Diano: cf. on *παιανιστάς τινας* in 230 (i). The -ει- form of the word is used in the summary of Menander's play *Hiereia* (Koerte I³, 146ff), and by the authors who quote the title; so with the *Hiereia* of Apollodoros (Kock III, p. 287), and – as a rule – in our copies of dramatic texts. Its metrical behaviour, however, suggests that the short penultimate may rather reflect the well-attested Attic form with -ε- and long alpha, which I have preferred to print: for this, see Dodds on E. *Bacchae* 1114, Schwyzler I.469 n. 8, and Szemerényi, *The Greek nouns in -εύς*, in *MNHHΣ XAPIN* (Festschr. Kretschmer, 1957) II.174 n. 49. In 8 other occurrences of the word in Attic drama, the penultimate syllable is short 6 times, metrically undetermined twice, and certainly long never; the alpha is long at E. *Ba.* 1114, otherwise undetermined. Dodds, *loc. cit.*, gives the evidence from Tragedy; Comedy, apart from the present passage, contributes one instance of short penult. (Poseidippos, *Choreuousai* 26 K.21), and the two of undetermined quantity (Ar. *Thes.* 758-59). See Addenda, p. 305f below.]

496f *γενναῖον ἢ βέλτιστον*: i.e. ὦ γενναῖε, ὦ βέλτιστε. These are not of course normal forms of address to slaves, but Sikon's technique is one of flattery. [496 end: ἢ τις πένης Lloyd-Jones; *διακόνων* Winnington-Ingram; alii alia.]

497-504 Sikon's technique demonstrated. The text adopted (in agreement with OCT), assumes that he dismisses the notion of calling slaves to open the door, and addresses himself directly to the master of the house. 500: Knemon appears, with the angry cry 'You back again?' – not because he can see Getas, but because he does not distinguish one interrupter from another, as Sikon unsuccessfully tries to remind him (509): this touch of comedy may appeal in modern times to those who have had their doorbells rung by relays of ragging children. Sikon perhaps looked for moral support to Getas (*παῖ, τί ποῦτ'*); but finds himself seized to be 'made an example of' (see 483f); he breaks away, 504, and dodges a second attack, with a half-strangled curse.

497f For *κρεμάννυσθαι*, cf. 249; perhaps better ὦ κρεμάννυσθ' ἄξιον

(Fraenkel). [This version of the text might be said to begin from the assumption, which is widely shared, that P's *παιδιον παι* does not represent a call to the slaves, a main feature of Getas's more conventional approach: hence ὦ τῆς ἀμαθίας, 'παιδίον παι[δες] καλεῖν, Winnington-Ingram. 497 is certainly corrupt in P, and there are other possibilities than γ for the letter before the gap. This version gives a good run to the lines (though it has a possible weakness in φατέ): ἡμεῖς δέ γε κρεμάνν[υσθ' ἄξιοι ed. pr., alii alia; 498 παιδίον, παι[, παι καλῶ ed. pr., with some followers; 'παιδίον, παι[ῶς] καλεῖς; van Groningen.]

499 The effect may be that of 'It's me – come out, old chap, I want you', but (a) the prominence of ἐγώ is a little odd; and (b) in spite of 'I want you' and Lat. *te nolo*, σέ βούλομαι is unusual; perhaps, as is regularly the case when βούλομαι appears with acc. alone, the infinitive is to be understood; βούλει τι; (691) and other passages with neuter objects suggest that this need not be so. [ἐγώ, after Winnington-Ingram, should perhaps be read separately, and a verb of saying understood with it: 'What I say is . . .'. The letter before the gap in P is probably β rather than κ, as I now incline to think with Barrett; if κ (which was the reading of ed. pr.), we should have to consider that the letter is not normally formed; but among the possibilities is σέ κ[αλῶ Σίκων (Lond.), for it would not be unwelcome to have the cook announce his name here. Cf. Ar. *Ach.* 406 Δικαιοπόλις καλεῖ σε Χολλήδης, ἐγώ (καλῶ σ' ὁ Χ. Coulon, after Cobet and Brunck).]

500 παι, τί τοῦτ'; cf. 401f παι Γέτα, τοσοῦτ' ἀπολείπη; The restoration is no more than speculative. [π[ῶς; τί το]ῦτ'; Barigazzi; τᾱ[ὐτὸ το]ῦτ' (Roberts *et al.*) would be a possible reaction from Sikon Lloyd-Jones; but if it were certainly the right supplement, one would more readily override P's part-division and give the whole line to Knemon, as several have suggested; from these and other attempts on the line no wholly satisfying answer to the textual problem seems to emerge, and there seems no warrant for invoking Getas as speaker.]

502 τὸν ἱμάντα δός, γραῦ: cf. *Sam.* 106 and context; *ib.* 317f. A similar violent scene between old man and cook appears in P. *Aul.* 406-59; it shows signs of considerable elaboration by Plautus.

503 ἄφες 'let (me) go'; cf. *Synerosa*, frg. 392 (possibly ἄφες· τὸν ἄνθρωπον τί κόπτεις, ὦ μέλε;), and πάρες, 81 above; the echo of the imperative is paralleled in Com. Anon., Page, *Lit. Pap.* 65.54f. [Before βέλτιστε, a trace of ink in P is probably to be interpreted as the lower dot of a dicolon, not part of the lost σ of the second ἄφες; after βέλτιστε P has a single point. Among arrangements which assume an error in P's part division is (Kn.) ἄφες, βέλτιστε; Lond.; for the ironical βέλτιστε assumed, cf. the *Dyskolos* in Libanius, *Decl.* 26.15: ἐντυγχάνω τῷ ῥάψαντι τὸν καλὸν γάμον καὶ ὦ βέλτιστε, ἔφην, τὸν σαυτοῦ φίλον ἀπολώλεκας.]

504 ἦκε imperative 'Come back here', as in 617; for the curse, cf. 112; the dialogue is no doubt accompanied by lively action, perhaps including a swish of Knemon's whip, if he ever got it.

505 χυτρόγαυλον: the 'pot-bucket' could evidently serve as a stewpot, failing a λεβήτιον; Sikon is no doubt unwilling to ask for the same thing again. [P's error is possibly transposition, rather than the substitution of one part of the verb for another: αἰτούμενος χυτρόγαυλο[v] OCT (Lloyd-Jones). Perhaps χ. αἰτούμενος ἐπῆλθον (Mette).]

505ff The disagreeable Knemon is as bad a neighbour as the miserly and mistrustful Euclio of P. *Aul.*: compare his instructions to Staphyla at 91ff. Theophrastus' 'Mean man' (*Char.* 10) forbids his wife to lend even the simplest things: μήτε ἄλας χρηννύειν μήτε ἐλλύχνιον μήτε κύμινον μήτε ὀρίγανον μήτε ὅλας μήτε στέμματα μήτε θυλήματα; the 'Mistrustful man' (*Char.* 18) will only lend cups with the greatest reluctance. Mnesimachos' *Dyskolos* was also miserly (φιλάργυρος according to Athenaeus), but apparently less ferociously so: Kock, vol. ii, p. 436f. For the list of kitchen requisites, see also Alexis, *Pannychis* 174 K, and M., frg. 671, discussed below. Coming from Knemon, the statement that he is without some of the obvious domestic necessities is not simply a sign of disagreeableness and fury, but indicative of the minimal way of life he has imposed on himself; that is, if an exaggeration, it is one with a good core of truth: see *Introd.* II.1, p. 24 n., and on 190, 584.

[Frg. 671, quoted below the text, may well be from another play with a similar scene – perhaps the *Hymnis*, as Gallavotti suggests; *Hymnis* frg. 410 οὐ πῦρ γὰρ αἰτῶν οὐδὲ λοπάδ' αἰτούμενος corresponds approximately to *Dysk.* 471f, and is in fact quoted by one source as from the *Dyskolos* – wrongly, as Koerte suspected: frg. 125. If, with Lond., the quotation is held to come from this play, and ὀρίγανον preferred to P's ἄλλ' οὐδέν, either a 'split anapaest' must be accepted, or ὀρίγανον held to scan with short iota: for some evidence of this, see Page, *Poetae Melici Graeci*, under 799 (Timotheus, frg. 23).]

509 ἐμοὶ μὲν . . . : 'You haven't told me'; the antithesis 'You may have told others' is present only by implication: Denniston, *Particels* 381.

509ff 'Well, I'm telling you now' 'Yes, worse luck for you. Tell me, couldn't you say where a man could go and get one from?' σὺν κακῷ γε: 'and you'll pay for it' (Shipp, referring to LSJ s.v. σὺν 6). Note also 644f 'No-one wrongs a cook and gets away with it', and cf. Lat. *cum magno malo*, as (e.g.) P. *As.* 412: ne tu hercle cum magno malo mihi obuiam accessisti, 'Your meeting me spells trouble for you'; and *Aul.* 425 (cook to Euclio). [For νή (P), cf. Com. Anon., Page, *Lit. Pap.* 65.72, and possibly *Georgos* 41 (Jacques).]

511f οὐκ ἐγὼ 'λεγον, κτλ. refers back to 504, the indignant καὶ λαλεῖς ἔτι; Cf. on 172.

512f χαῖρε πολλά: cf. 476.

μή χαῖρε δῆ: 'Well *bad*-bye then' (Arnott); similarly in Latin: male uale, male sit tibi, P. *Curc.* 588. For Knemon's remark, cf. P. *Truc.* 260: aegrotare malim quam esse tua salute sanior; Schmid, *RhM* 1954.162, compares Knemon's misanthropy here with that of [Callim.] *Epiigr.* 3 μή χαίρειν εἴπῃς με, κακὸν κέαρ . . .

514 Knemon's cry of anguish: see on 177f. With it (as there) he returns to his house.

514-16 The piquancy of the situation is not lost on Sikon, who is prepared to turn his irony on himself. There is no sign of a second speaker in P, and it is unnecessary to give the words οἶόν ἐστ' . . . νῆ Δί' to Getas, as has been proposed (Barrett, Lond., Oguse: so OCT). If we have been right to think that he appeared on stage as a silent witness of the scene with Knemon, he may well have disappeared back into the shrine at the end of it.

βωλοκοπεῖν is lit. 'to break up clods'; tr. perhaps 'Got me under the harrow nicely, hasn't he?' Cf. P. *Amph.* 183: aliquem hominem adlegent qui mihi aduenienti os ocillet probe, with Leo's note ad loc.

οἶόν ἐστ' exclamatory, as e.g. *Proenkalon*, frg. 350 οἶον τὸ γενέσθαι πατέρα παίδων ἦν ἄρα 'What a thing it is to be a father!' [The 'Aelius' to whom we owe the quotation may be Aelius Herodianus, and not, as generally assumed, Aelius Dionysius: so Pfeiffer, quoted by Treu ad loc. The ascription to Aristophanes was made by Kaehler, *Hermes* 1886.628f; the identification with *Dysk.* 514f was made independently by several scholars, among them Lloyd-Jones, Peek and Webster.]

516f διαφέρει, νῆ Δία: 'a lot of difference it makes'; for ironic νῆ Δία cf. on 162ff. ἑτέραν without the article is 'another'; ἔλθῃ third person deliberative subjunctive (Goodwin, *Moods and Tenses* §289). Sikon, as the following words show, is thinking of exploring the neighbourhood further. [Emendation need only correct P's spelling of ἑτέραν; then, with a stop after νῆ Δία all is in order: ed. pr., with ἐφ' ὅποῖαν θύραν has prompted a series of other conjectures, which are rightly set aside by van Groningen, *Ét. Critique*.]

517-19 ἀλλ' εἰ . . . χαλεπόν: 'But it's hard if they're so ready with the gloves in this district'. σφαίρομαχεῖν, literally speaking, is to box wearing σφαῖραι: i.e. a pattern of glove more formidable (or, according to Plato, more warlike) than the soft thongs, ἱμάντες: *Laws* 830 b; see further Jüthner, *RE* 'Caestus', 3.1 (1897) 1319ff; Gardiner, *Athletics of Ancient Greece* 198f and pl. 175. [Ed. pr. puts the stop after μοι, not after χαλεπόν, and has no punctuation after πάντα.]

520 *λοπάς*: 'shallow casserole', cf. Sparkes and Talcott, *Pots and Pans of Classical Athens*, fig. 44; in it the meat will be baked or braised, for lack of a stewpot to boil it in, and other pieces spitted and roast. The *lopas* is presumably part of the cook's own equipment, as Webster suggests (Bull. Rylands Library 1962.256f), comparing *Samia* 150; note also *P. Aul.* 433f, 445f, and *Anth. Pal.* 6.306, a dedication of his equipment by a cook which includes a *λέβης* (the *λεβήτιον* was evidently to be provided by the employers in Sikon's case), and a *κρεαγρίς* (cf. *Dysk.* 599 and n.). [P's overfull line should possibly have *μοι* deleted rather than *καί* (Mette); the fact that *μοι* seems the more welcome word in the context may after all explain why it was added: for other possible cases of added *καί*, see Introd. III, p. 50.]

521 *τοῖς οὖσι τούτοις*: 'the things I have here'. Exit Sikon to the shrine. The echo of his *ἐρρῶσθαι λέγω Φυλασίοις* in the opening of Sostratos' speech is no doubt a deliberate one, as Treu well points out; it secures a degree of continuity in the action, as well as providing the audience with the amusement of a coincidence. But Sostratos' reference to hunting at Phyle is further in point to reintroduce him to the audience after his absence from the stage since 392, a consideration which is especially relevant if his appearance is now different (cf. on 370, where it is suggested that he now comes on without his *chlanis*), and if the part of Sostratos is now taken over by another actor (Introd. II.2). He enters from Gorgias' land: i.e. audience's left.

522-45 Sostratos' brief narrative of his spell in the fields can claim to be comic writing of a high order – colourful, amusing, and perceptive. We are of course expected to laugh at the elegant young man suffering the pains of unaccustomed hard work and the anxiety of evaporating hope; but we may also laugh with him, for he tells a good story against himself, and can see the situation from the outside, from the onlooker's viewpoint. A similar effect is achieved by the story of rescue at the well, 666-90.

Once again, as in Act II, the lover's mood is thrown into relief by contrast with Gorgias, kindly but detached (535ff), and with Daos, inexorably ready to take over what to him is part of the day's work. Knemon never came; but the labour was not in vain. It has served to reveal something to Sostratos of himself in relation to others, just as it does to the audience; to Gorgias, and again to the audience, his very willingness to tackle hard work is evidence of sincerity and good character (764ff); to Knemon, by a nice gradation of values, it is the sunburn that counts (754, prepared for by 535).

The speech is neatly integrated with its context. The opening theme, trouble at Phyle, is, as we have seen above, something more than a conventional introduction of the narrative; the motive for Sostratos' return is withheld till the close, when his impression that he is somehow drawn to the place reminds the audience of the presence

of Pan, from whose shrine Getas then appears. The two lines of action which sprang from Sostratos' falling in love and from the dream sent to his mother then move to their confluence: see on 259ff, and 555f.

523 ὦ τρισκακοδαίμων, ὡς ἔχω: cf. Antiphanes 282 Κ οἶμοι κακοδαίμων, τὸν τράχηλον ὡς ἔχω (J. A. Willis), and for more examples of exclamations developed by ὡς, see Fraenkel in *Festschr. G. Jachmann* (1959) 14f. [Alternatively, . . . κνηγέτης. ὦ τρισκακοδαίμων (Sandbach, CR 1962. 205); τρισκακοδαμόνως ἔχω (with P) ed. pr., retaining κνηγέτησων and deleting the ω which P has after it, which, as Sandbach remarks, has some claim to be genuine. In defence of ed. pr., see Kraus and van Groningen, *Étude Critique*, ad loc.: OCT is amongst its followers. κακοδαμόνως is quoted from Lucian, *vit. Auct.* 7; the adverb τρισκακοδαμόνως is not so far recorded.]

525-31 'I went hard at it at once, quite the young enthusiast; swinging the mattock right up, just as if I were an old hand, I worked away exceedingly industriously for a time, and then turned round a bit, looking to see when the old man would come with the girl'.

δίκελλα, here translated by 'mattock', is given as 'two-pronged fork' by LSJ, and that is a possible interpretation at (e.g.) Ar. *Peace* 570, where the earth is 'tridented' (τριανοῦν) with it. Perhaps, like English 'hoe', the word could be applied to a variety of tools of different pattern: yet here Sostratos' manner of digging, and the fact that the *dikella* can be used, *faute de mieux*, to hook up a well-bucket (576ff) suggests something with a blade or blades at a right angle or less to the haft; and Pritchett, *Hesperia* 1956.290f, noting that a *dikella* is used in quarrying, thinks of a form 'with transverse hoe-like blades', or blade and spike, like a quarryman's hammer: compare E. *HF* 943ff, where μοχλοί and δίκελλαι are thought of as instruments for destroying walls. We may add, for what they are worth, the facts that in this play the *dikella* is supposed to be heavy (390 and n.), and can be used in shifting dung (584ff). I am not clear about the etymology, or about the distinction between a *dikella* and its apparent relation the *makella*; but perhaps an idea of the shape is to be gained from the Chiot *skalisteri* illustrated by Argenti & Rose, *Folklore of Chios*, I.56, in which the single transverse blade is backed by two sharp claws or teeth (cf. Lat. *bidens*, especially at Virgil, *Geo.* 2.399f). The Chiot *dikelli* (Argenti & Rose, 71), a fork with two broad flat tines, is possibly only useful to us as a warning against pressing such identifications too far. I am greatly indebted to Dr B. A. Sparkes for help in this matter.

From the bending and straightening, Sostratos is in pain from the base of the spine to the back of his neck – in a word, all over (524f).

527f The text is most uncertain; OCT, adopting ὥσπερ for P's ὡσαν (Fraenkel), retains βαθύ, and prints †ειγαίπλειον†, suggesting in a footnote that βαθύς, | ἐπὶ πλεῖον is possible (but see on 740f).

βαθύς (if right) must be taken as 'deep' in the sense of 'experienced', 'knowing the tricks of his trade': i.e. in the present case, the trick of swinging the mattock well up to get the full advantage of its weight. Cf. Poseidippos 27 K (quoted by ed. pr.) *ὁ βαθύς τῇ φύσει στρατηγός*, of a cook being compared to a good general; *βαθύς τῇ ψυχῇ* Polybius 6.24.9 (what a Roman centurion should be), and *id.* 21.7.5. The quotation of *βαθύς* from Menander in the unexpected sense of *πονηρός* may perhaps derive from a misunderstanding of the present passage, but its support is slight at best: cf. on *περιφθειρόμενον* in 101.

ἐπὶ πλέον: as Gow points out on Theocr. 1.20, this phrase is not uncommonly used in Hellenistic Greek with little idea of comparison or progression in the comparative, and it may be right here as an approximate equivalent to *σφόδρα*. Cf. colloquial English 'exceedingly', 'excessively', and for examples, Stephanus-Dindorf, s.v. *πολύς*. For the scansion, see on 496. [Other suggestions are numerous: *βαθὺ* | *ἔτι πλεῖον* Bingen; *βαθύς* | *εἴ γε πλέον* ed. pr., offering *βαθὺ* | *κατέφερον* in a footnote, and comparing Lucian, *Timon* 40 *μᾶλλον δὲ παῖε . . . σκάπτει, ὦ Τίμων, βαθείας καταφέρων*; *βαθὺ* | *ἐνέπαιον* Blake; *βαθὺ* | *ἐπὶ λῆον* Lloyd-Jones; alii alia. Cf. Introd. IV, Note C. Note that P's line begins *εγαι-*, not *ειγαι-*, as ed. pr. and some others record; the *φ* of *σφόδρα* in 527 has a long descender which is confusing.]

531-4 '... and, by heavens, that was when I began secretly feeling the base of my spine. But when it had gone on for an absolute age, I started to unbend, but felt myself gradually going stiff as a board.'

Sostratos first feels uneasy about his lumbar muscles when he pauses and turns to look for Knemon and the girl; then, after a further spell, unbending (or 'bending back'), *λορδοῦν*, causes his neck muscles and the small of his back to seize up completely, so that in the end he is reduced to swinging stiffly up and down like a well-beam dipping a bucket (536ff).

τότε . . . τὸ πρῶτον together, marking the first stage of the discomfort. [P's *ποτε* is retained by ed. pr., OCT and generally; but cf. Introd. III, p. 51 under 'Misreading'.]

δέ deferred: see on 10.

τοῦτο: the digging. Cf. 429, and for *παντελῶς*, note also Anaxandrides, *Odysseus* 34 K.3 *μικρὸν παντελῶς ἀνθρώπιον* 'absolutely tiny'.

ἀτρέμα should go with *ἀπεξυλούμην*: the text is punctuated accordingly, on the assumption that *δέ* is once again deferred, *οὐδεὶς ἤρχετο* following in asyndeton. The simple meaning of *ἀτρέμα(ς)* 'without motion', 'still', as in *εἴχ' ἀτρέμα, ἂ. ἐσάναι*, is very variously extended, e.g. 'quietly', 'gently', 'gradually'; sometimes, and possibly here, it seems little more than a vague 'quite': e.g. Plut. *Mor.* 1062 C, where it is used with a colour term, *τὰ ἀτρέμα λευκά* being contrasted with *τὰ ἐπ' ἄκρον λευκά*. See further Stephanus-Dindorf, s.v., and Shilleto, Mair and Headlam, CR 1902, pp. 284 and 319.

The impf. of ἔρχομαι appears in compounds in Attic Greek; in using it uncompounded here, Menander agrees with Hellenistic usage and not with that of his predecessors: cf. *NTGramm.* §101.

[ἀτρέμα δ' οὐδεὶς ἤρχετο ed. pr. ('le temps passait, personne ne venait'); ἀτρέμα. κούδεις ἤρχετο OCT (Lloyd-Jones) and ἀτρέμας for ἀτρέμα Bingen are methods of improving the run of the sentence but the untidy, jerky effect may be deliberate); hardly οὐδ' εἰσήρχετο (Bingen, Gallavotti). The entry under λορδόν in Hesychius (also in the Suda) includes the definition ἀπεξυλωμένον, which may have been derived from this passage: cf. on περιφθειρόμενον in 101.]

536-8 The notion of swinging up and down like a well-beam appears earlier in Aristophanes, frg. 679 ὥστ' ἀνακύπτων καὶ κατακύπτων τοῦ σχήματος ἔνεκα τοῦδε | κηλωνίου τοῖς κηπουροῖς... (the sense is unfortunately incomplete). Illustrations are quoted by Webster, *Bull. Rylands Library* 1962.256 n. 4: an Attic black-figure pelike in Berlin (inv. 3228) = Pfuhl, *Malerei u. Zeichnung* III, pl. 72, no. 276; D. von Bothmer, *JHS* 1951.43, no. 42; and a red-figure bell-krater in Tübingen, E. 105 (inv. 1343) = W. Zschietzschmann, *Hellas and Rome*, fig. 228.

539f ἐγὼ εὐθύς: sc. ἔφην, as ἔφη at *Sam.* 40 εὐθύς δ' ἐκείνη "δύσμορ", ἡλίκον λαλεῖς".

541 'And there was Daos...'; for the τε, see under 39-40. [P's εασομεν is preserved by me as too great a cost in metrical probability: see *Introd.* IV, Note C, under (ii).]

542f ἡ πρώτη... ἔφοδος: 'the first approach' (or 'assault'); for the use of the phrase in metaphor, Jean Martin quotes Plato, *Phaedo* 95 b πάνυ οὖν μοι ἀτόπως ἔδοξεν εὐθύς τὴν πρώτην ἔφοδον οὐ δέξασθαι τοῦ σοῦ λόγου. [542: εἰς] ed. pr.]

543-5 See above under 522-45, and for the late motivation, compare *Epitr.* 584. 'ἔλκειν is often used of strong constraining influences...' Headlam-Knox on *Herondas* 2.9, with a collection of examples.

546-51 Getas appears at the door of the shrine to get the smoke out of his eyes (550), vigorously complaining that he is overworked. The real dramatic reason for his presence at this point is so that he can meet Sostratos (with 553-5 compare *Demiourgos*, frg. 100), but the list of preparations, apart from adding a touch of realism, is calculated to mark a further stage in the progress of the party (cf. *Sikon* at 621ff), and to add to the portrait of the disillusioned old retainer. The Greek interest in food and its preparation goes back to Homer, and is perennial in Comedy. With the present passage, compare, e.g. *Com. Anon.*, Page, *Lit. Pap.* 59 a, and the cooks' orders in *P. Aul.* 398ff, *T. Adel.* 376ff; see further Webster, *SM* 112, 163f; and below on 946-53.

546 τί τὸ κακόν; tr., e.g., 'What is this?': Ar. *Thes.* 610 *al.*

χεῖρας ἐξήκοντα: cf. Euclio's complaint in P. *Aul.* 553f: . . . mi intro misti in aedis quingentos coquos | cum senis manibus, genere Geryonaceo – there, however, the implication is that they are rapacious thieves.

547 τοὺς ἄνθρακας . . . ζωπυρῶ: cf. *Arrephoros*, frg. 65. Smouldering charcoal was presumably brought to the shrine in a pot (*chytra*, for which Webster refers me to Ar. *Birds* 43 with Merry's note; braziers, grills, etc., such as one might imagine for Sikon's cookery, are illustrated by Sparkes and Talcott, *Pots and Pans of Classical Athens*, figs. 12, 44f.

548f Gaps and corruption make the text particularly doubtful, and nothing but a speculative version of it can be offered. All that seems clear is that the slave continues to describe his part in the preparations.

ἔπομαι, πελανούς φέρω: if this is near the truth, Getas is saying that he helps the cook to make the preliminary offerings as well as preparing entrails and cakes, serving (?), and watching someone (?); a mixture of different jobs would suit the context. Compare *Kolax*, frg. 1: (*Mageiros*) σπονδὴ δίδου σὺ σπλάγχν' ἀκολουθῶν ποῖ βλέπεις; | σπονδὴ φέρ', ὦ παῖ Σωσία· σπονδὴ· καλῶς | ἔχει; Straton, *Phoenikides* 1 K. 34f (Page, *Lit. Pap.* 57), the learned cook when sacrificing calls out τὰς οὐλοχύτας φέρε δεῦρο meaning κριθαί; *Samia*, frg. 1 φέρε τὴν λιβανωτόν· σὺ δ' ἐπίθες τὸ πῦρ, Τρύφη.

For πελανούς (LSJ, s.v., III), and πελανόν (which may be preferred), see Headlam-Knox on Herondas 4.91, and Fraenkel on A. *Ag.* 96.

[ἔπομαι is inconveniently short (but cf. 448-52, where supplements of a similarly damaged passage are verified by a quotation, yet do not seem to match with complete precision). Perhaps πέτομαι (Barber), continuing (with Turner) φέρω, πλύνω, κατατέμνω, κτλ.; but the letter after the gap may be ν or π (?) and cannot be trusted far as evidence for a verb in -μαι. Bingen¹ favours πλυνὸν φέρω 'bring the washtub'; ed. pr. (παλύνω, καὶ κατατέμνω) and Jean Martin (μολύνω καὶ κατατέμνω) discard φέρω and look for a verb in P's πολύνω. OCT and others adopt no restoration and obelize; other suggestions are legion. πολὺ νῶ φέρω Bingen², with Peek.]

κατατέμνω . . . μάττω 'cut up the offal', and 'make the meal cakes' – two obviously discordant operations, both a necessary part of preparing a sacrifice and feast. When the god has received his portion of roast entrails, the guests will begin their feast with them. See the works quoted in 440 n.

549 'I take *this* round, keep an eye on *him* . . .': περιφέρω possibly 'hand round' to the guests (so Barber, suggesting π. τὰ κ[ρέα]).

ταῦτα . . . τουτονί if we so restore, will refer respectively to food (or

utensils) and Sikon (or one of the male slaves whom Getas has to supervise). Both words – certainly *τουτονί* – call for accompanying gestures.

[*ταί[νιῳ τε το]υτονί* Mette; alii alia. OCT does not restore further than *το]υτονί*.]

550f As at Ar. *Plut.* 821f, the smoke of the cooking gets in the slave's eyes and sends him out, providing the motivation for the speech. Getas' failure to recognize his master (552f) follows naturally from this, but may also serve to underline the unexpectedness of the meeting; Sostratos, if not now wearing his *chlanis*, will have looked odd, and may furthermore have been played by a different actor from the one who took the part at his last appearance: see on 370, and *Introd.* II.2, p. 29 n.

τούτοις . . . *έορτήν*: 'I think my part in their celebration is that of the donkey': i.e. he does all the work and gets nothing out of it. For the attitude, compare 402f (with 426), and 565ff; the phrase *όνος* . . . *έορτήν*, if that is what Menander wrote, is a variation on the proverb deployed by the sorely tried Xanthias at Ar. *Frogs* 159: *νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγω μυστήρια* 'Yes, and I'm the donkey at the Mysteries'. See the commentators, including van Leeuwen and Radermacher (p. 160) ad loc.; for the structure, see above on 444f *αἱ δὲ Νύμφαι μοι κακὸν | ἀεὶ παροικοῦσ'*, and especially Herondas 6.13f, referred to there: *κῆγγὼν . . . κύων ὑλακτέω ταῖς ἀνωνύμοις ταύταις*. A somewhat similar, but obscurer, comparison between overworked slave and donkey seems to be made in Com. Anon., Page, *Lit. Pap.* 67; cf. perhaps *Kolax* 30ff.

[*ὅλος*, adopted by ed. pr., has given widespread dissatisfaction: (?) 'I think I am totally involved in their celebration'; cf. Gow on Theocr. 3.33. Possibly *ὅλως* (Lond. *et al.*); *ὅλην* and *ὅλοις* have also been considered. *τυφλός* [*εἰμι* *πρὸς*] *τούτοις* Barrett; OCT adopts *όνος* but does not supplement; [*εἰμ' ὅλω*]s Jean Martin; for *όνος*, see further Kassel, *Mus. Helv.* 1959.172, and Taillardat, *Chron. d'Égypte* 35 (1960) 241f.]

552 *ἐμὲ τίς;*; *sc. καλεῖ*.

σὺ δ' εἰ τίς;: 'And who are you?', as e.g. at *Epir.* 215.

For similar exchanges between master and slave, see *Samia* 80f; Com. Anon., Page, *Lit. Pap.* 64.17ff; and P. *Aul.* 811ff. As is suggested above, the motivation here may be complex, even though the dramatic device itself is both obvious and recurrent.

553 *τί γάρ;* 'What, indeed?', i.e. 'What are we doing, you ask?'. The answer begins with an echo of the question: cf. 636 *τί ἐστι, Σιμίχη;* *Σιμ. τί γάρ;* 'What is it, you ask?'; *Epir.* 85, *Georg.* 85, *Sam.* 193 *τί γάρ ἄλλ'*; For some other elliptical uses of the same phrase, see Denniston, *Particles* 82ff.

555f 'Mother here?' . . . 'And father?': English readily reproduces the colloquial brachylogy of the Greek; for some parallels, see Jackson, *Marginalia Scaenica* 186.

556 προσδοκῶμεν (*sc.* αὐτόν) looks forward to Kallippides' arrival at 773.

πάραγε 'in you go', as e.g. at 780.

557 μικρὸν διαδραμῶν: the main verb is understood 'After I've run a little errand'; in this situation γε, though perhaps not indispensable, is probably right. Cf. *Epitr.* 286f ἤξ[ω] διαδραμῶν· εἰς πόλιν γὰρ ἔρχομαι. [*μικρὸν διαδραμῶν ἐνθαδί. τρ[ό]πον τινά OCT.*]

557-62 Sostratos is quick to turn the situation to his advantage and confirm his alliance with his new friends. The usefulness of Gorgias: compare 561 with 320f; sharing in the feast, 560-2 with 613f; beneficial influence of a good lunch, 778f.

559 ὥς ἔχω, like English 'just as I am', in some contexts means 'immediately': so Hesychius, s.v., with the definition εὐθέως. Cf. *Ar. Knights* 488 with van Leeuwen and Neil ad loc., *Plut.* 1088f with Holzinger ad loc., and for more illustrations, Headlam-Knox on Herondas 7.8. It is possible, but not necessary, to assume that the phrase implies 'I will not stop to tidy up and put my cloak on': see on 370.

παράλῃψομαι: here and in 563 'invite': cf. LSJ s.v., II.2.

563-70 Getas resigns himself to having two more guests to look after, not without a fine specimen of servant's grumbling. Cf. Antiphanes, *Dyspratos* 89 K (~Epikrates, *Dyspratos* 5 K): 'What could be more hateful' asks the slave 'than being ordered about at a party?', and goes on to complain of seeing half-eaten delicacies left on the table – forbidden food for slaves, ὥς φασιν αἱ γυναῖκες: if one of them takes a bite, he is called a glutton.

563 τί φής; expressing surprise and disapproval.

564f 'You can make it 3000 as far as I am concerned'. The opt. of wish seems here to express a command, analogous to that of the imperative συνάγετε and like it ironical. Cf. 175f, and for the change of construction Xen. *Anab.* 6.6.18 τούτου ἕνεκα μήτε πολεμεῖτε Λακεδαιμοῖσις σώζοισθέ τε ἀσφαλῶς ὅποι θέλει ἕκαστος, quoted with other examples by KG I.229. But in the passage of Xen., P. Oxy. 463 has σώζε[σθε] in agreement with the 'deteriores', and here γέρεσθε (Webster) is a simple and possibly correct emendation.

566 πόθεν γάρ; 'How could I?', 'It's impossible!' – after a negative statement, as e.g. at Eur. *Alc.* 781, Lucian, *Timon*, 8. The plural continues from γένοισθε as the slave includes the whole family in his tirade: so Knemon at 173ff ('You and your like').

568 The text is doubtful on metrical and other grounds. As we have it from P, *ἄξιον ἰδεῖν τιν* is 'worth someone seeing' (i.e. worth your seeing). The normal phrase is *ἄξιον ἰδεῖν*, to which *τινα* is apparently added as acc. subject to the infin. 'The allusive *τις*' remarks Tucker on Ar. *Frogs* 552 'is common in threats and sly or malicious references': see further KG I.662.

γύναια ταῦτα, if right, is 'the womenfolk here', said in a tone of scornful contempt, instead of *αἱ γυναῖκες*. This use of the deictic demonstrative without the article seems not to be paralleled in Menander (in frg. 679 *νῦν δ' ἔρπ' ἀπ' οἴκων τῶνδε* is paratragic); but for *ὅδε, ὅδι, οὗτοσί* similarly used by Aristophanes, see Starkie on Ar. *Wasps* 1132 (*τηνδὶ δὲ χλαῖναν ἀναβαλοῦ τριβωνικῶς*), and cf. KG I.629. Possibly comparable is *οὗτος ἀνὴρ*, as used when 'talking at' someone instead of addressing him directly: Plato, *Gorgias* 505 c 3 *οὗτος ἀνὴρ οὐχ ὑπομένει ὠφελούμενος* . . ., and *ib.* 489 b 7, 467 b 1; see Dodds' note on the last passage, and J. Svennung, *Anredeformen* . . . 420 (Skr. k. hum. Vetenskaps-samfundet i Uppsala, 42 (1958)). The scansion is also problematical; but *γύναια* may have been pronounced with short penultimate by corruption, as are other words in *-αιος, -αιον*: cf. Introd. IV, Note A, at p. 66 (j); and see on *παιανιστάς τινας* in 230 (i), and Addenda, below, p. 305f.

[Ed. pr. retains P's reading, but suggests *τι* for *τινα*, which has found favour in spite of the highly doubtful hiatus (see under 247ff). All the puzzles of the line are neatly removed by reading *ἄξιον ἰδεῖν. ἀλλὰ <τὰ> γύναια ταῦτά μοι* with Maas, Thierfelder and others: so OCT, referring to *Perik.* 272 (*ἄξιον ἰδεῖν. ἀλλὰ τί φέρω νῦν εἰς μέσον*). It is possible to think that P's *τινα* derives from *τα* added as a correction, then misinterpreted and misplaced; but the corruption is not easily accounted for, and the tone of the passage (so far as one can judge such matters) seems to do something to confirm P.]

569 'Nice people' ironically: *γάρ* as (e.g.) in 162, but for the 'anticipatory' position of the clause, cf. Denniston, *Particles* 68ff; for *ἀστεῖως* cf. *Samia* 149ff *ἀστεῖον πᾶν | εἰ τὰς λοπάδας ἐν τῷ μέσῳ μοι κειμένας | ὄστρακα ποιῆσαι* ('a nice thing, if he . . .'); and *ἀστεῖος εἰ* 'Nice of you!' in Diphilos, *Synoris* 73 K.2. See also 658 below.

μεταδοῦναι with dat. (*μοι*), and gen. (*τινος* and then *ἀλός*), as normally. [*τινι* ed. pr.]

570 *μὰ τὴν Δήμητρ'*: so at *Perik.* 255 (Polemon); cf. *Epitr.* 635 (Habrotonon); not a common oath in later comedy, but I hesitate to see a special significance here.

οὐδ' . . . ἀλός πικροῦ: 'not even a lick of rough salt', i.e., in this context, not even the coarsest and cheapest of flavourings for the food. The phrase is a variant of the proverbial *οὐδ' ἄλα δοίης*, *Odyssey* 17.455; cf. Theocr. 27.61 and Gow ad loc. Somewhat similarly *hic hodie apud me numquam delinges salem*, P. *Curc.* 562 'You won't get a scrap of welcome in my house', cf. *Persa* 430. Possibly both expressions originate from

the offering of salt as a token of hospitality. ἄλς πικρός will be a variety which is naturally bitter, and not refined or flavoured: ἄλς ἡδυσμέναι are mentioned by Athenaeus 9.366 b. [For full information, see Blümner, *RE* 'Salz', 2. Reihe 1.2 (1920) 2075ff.]

570-3 The presence of his family in Phyle, and the chance to invite Gorgias to join them, have given the despairing Sostratos something positive to do; in contrast to the slave's gloom, he now feels an irrational (but understandable) surge of confidence that all will turn out well. To him, the family sacrifice at Phyle is οὐκ ἄκαιρος (558), and he addresses the recipient of it with light-hearted benevolence. The audience, knowing more than he does, enjoys the gentle irony of the situation, and is once again reminded of the pattern to which the events are moving. Cf. 545, and on 37ff, 259ff, and 412-18.

570f καλῶς ἔσται: 'all will be well', cf. Ar. *Plut.* 1188; τὸ τήμερον adverbially, as at Plato, *Smp.* 176 e.

571ff μαντεύσομαι τοῦτ' αὐτός: i.e. without aid from Pan. Pan can foretell the future by appearing in visions or dreams (as we know, 412ff); but according to a tradition represented by Apollodorus, *Bibl.* 1.4.1 and Schol. Pind., *Pyth.* (Hyp. a; II. p. 2 Drachmann) it was he who taught μαντική to Apollo; among other evidence that he was sometimes credited with oracular powers and functions is the description of his shrine on Mt. Lykaion in Arcadia as a μαντεῖον. [For further references, see Farnell, *Cults of the Greek States* V.432f, Brommer, quoted *Introd.* II.1 ad init., and Pastorino, in *Menandrea* (Univ. di Genova, *Ist. di Fil. Class.*, 1960), p. 89, n. 54.]

P's series of tenses, μαντεύσομαι . . . προσεύχομαι . . . φιλανθρωπεύσομαι, is variously treated by critics. If preserved unchanged, as in OCT and elsewhere, it is best read with ἀλλὰ μὲν . . . σοι as a parenthesis; but it is hard to think that Menander intended Sostratos to say 'I always address you when I pass by' even in a light-hearted mood (see on 433f). Accordingly προσεύχομαι should be read, with φιλανθρωπεύσομαι to follow in parallel: in this context the verb need hardly mean more than 'I'll be nice to you', i.e. 'my greetings will be friendly'. Cf. 105, and for discussion cf. Schmid, *RhM* 1959.166f. Ed. pr. prints μαντεύομαι . . . προσεύχομαι . . . φιλανθρωπεύομαι; μαντεύομαι has found support as the more logical tense, but is not necessarily the right one: cf. KG I.172f. I am not clear how far the question of assonance at the line-endings should affect the decision.

Exit Sostratos left, to Gorgias' land.

574-611 Enter Simiche with a tale of woe: she tried to recover the lost well-bucket with Knemon's mattock, but dropped it in too. Getas stays outside to listen, a thoroughly unsympathetic bystander (575, 581, 583, 587f, 592f); then, as Knemon decides to go down the well himself, Getas relents and offers help, only to meet with a sharp

rebuff, 60ff. Moved to comment on the hardships of country life, he is about to return to the shrine again when Sostratos comes back with his guests, and the earlier disapproval reasserts itself 610f, cf. 563ff.

574ff The old woman as a herald of grave events within the house had played her part in Classical Tragedy (e.g. Soph. *Trach.* 871ff, Eur. *Hip.* 176ff); hence, at least in part, the comic effect of the high emotion with which her descendants in New Comedy announce or forebode their own less heroic disasters. Compare P. *Amph.* 1053ff, *Cas.* 621ff (paratragic tone); P. *Aul.* 274ff (high emotion); and on emotional language in Menander, cf. Webster *SM* 159ff. Simiche's scene here compares interestingly with what we heard from Knemon's daughter of the first stage of this chapter of accidents, 189ff. Both recollection and contrast increase the effect of the scene; the third and crowning misfortune is soon to follow, 620ff, and we shall hear of it first from a similar scene between Simiche and the cook.

574 For the threefold ω δυστυχίης, cf. χαῖρ' ω Χάρων thrice repeated in Ar. *Frogs* 184 – a quotation, according to one of the ancient commentators, from Achaïos, *Aithon*, a satyr play (frg. 11 N²). Aristophanes makes a comic point of the repetition, as a triple salutation to the dead; the present line has an effect akin to that of P. *Trin.* 1094, ο Callicles, ο Callicles, ο Callicles: the gravity of the emotion seems to be relieved rather than accentuated by the neat coincidence of form and metre. For further discussion, see Treu ad loc.

[Choeroboscus in *Theod.* I.176 Hilgard illustrates the phrase ω δυστυχίης from the *Heros* (frg. 7), then gives the words ω δυστυχίης τί οὐ καθεύδεις; as from the *Dyskolos*: hence the fragment in Kock (137) and Koerte (124), and the inferences based on it before the play came to light. The quotation belongs, as is now clear, in the *Misoumenos* (cf. frg. 9): it seems likely that an original list of three references (to *Heros*, *Dysk.* 574 or 919, and *Misoumenos*) has been carelessly reduced to two, whether by Choeroboscus himself or (more likely) by one of his copyists. See Barigazzi, Riv. di Fil. 1959.136.

In this text, as in OCT and some others, the ω is treated as exclamatory and not vocative, and accented accordingly. For evidence of the convention, see LSJ s.v. 4, and for doubts about its application and utility, see Fraenkel on A. *Ag.* 22.]

575 ἄπαγε, κτλ.: see on 393-4. Yet another woman is too much for Getas. [576: perhaps παρελθυσθαι P¹ (Rees).]

576ff '...wishing to get the bucket out of the well myself, if I could, without the master knowing...'

τοῦ δεσπότου goes with λάθρα, not with ἐκ τοῦ φρέατος: there is no point in specifying 'the master's well'. Cf. 310, and Ar. *Plut.* 318f ἐγὼ δ' ἴων ἤδη λάθρα | βουλήσομαι τοῦ δεσπότου...

[579 ἀνήψα seems more likely than ἐνήψα of attaching a mattock to a rope; ἐν- ed. pr., OCT and some other edd., with the original reading in P.]

581f ὀρθῶς, like Eng. 'good!'; or more fully, ὀρθῶς γε ποιῶσα 'You have done well!' Cf. καὶ μάλα ὀρθῶς *Epitr.* 722f; similarly (but without the irony), Alexis, *Lebes* 127 K (B.) . . . λήψομαι γὰρ πάντ' ἐγώ. (A.) ὀρθῶς. τὸ πρῶτον μὲν λάβ' ἔλθων σήσαμα. [Ed. pr. rightly gives the remark to Getas, in spite of P.]

The perfect ἐνσέσεικα describes the state of affairs which results from the rope's breaking (aor. διερράγη); as it were 'I'm after dropping it in'; for the word, cf. 632, and for the contrast of tenses, 627f. καὶ τὴν δίκηλλαν . . . μετὰ τοῦ κάδου 'the mattock too along with the bucket' implies that the rope broke under their combined weight, and that they are now together at the bottom. Cf. Ameipsias, *Sphendone* 17 K τὸ μὲν δόρυ | μετὰ τῆς ἐπιχάλλου πρὸς Πλαταιαῖς ἀπέβαλεν. For ἀθλία, see above under 437ff on τέθνηκε . . . τάλαν.

[581: perhaps τότε εὐθύς (cf. 236). 582: 'Perhaps μετὰ τὸν κάδον' Lloyd-Jones: so in OCT.]

584 ὁ δέ = 'the master': cf. 207. The motivation is typically neat; Knemon, determined to live the life of the poor farmer, has only one mattock, and no spare *kados*, nor a hook to recover it when lost (see on 599); the spare rope available is weak and rotten, and his one old servant too foolish and too terrified of him to do anything more sensible. He 'happens' to be doing a job at home because he feels unable to leave the house, and must do some work: cf. 427ff, 442ff. By living as he does, he lays himself open to the misfortune which befalls him. [Not ὅδε (ed. pr.); perhaps ὁ δ' ἀποτυχῆς 'inelix ille'.]

586 καὶ φοφεῖ γε τὴν θύραν seems to end the sentence with a terrified whimper. τε . . . καὶ probably connects the three parts, as at *Georgos* 51f βουβῶν ἐπήρθη τῷ γέροντι, θέρμα τε | ἐπέλαβεν αὐτόν, καὶ κακῶς ἔσχευ πάνν; the γε reinforcing the καὶ gives the effect of 'feminine underlining' (Denniston, *Particles* 157, referring in particular to Ar. *Frogs* 562ff). [Possibly, since φοφεῖ τὴν θύραν is necessarily an unexpected development, one should mark a break in the thought before καί, with Bingen, or after it, with Jean Martin: I doubt if καὶ φοφεῖ γε τὴν θύραν is to be attributed to Getas, with OCT (Barrett).]

587ff This final display of Knemon's *dyskolia* in full cry resembles the violent scene between Euclio and Staphyla at the beginning of P. *Aul.* (40ff). The relatively strict metre suggests that the tone may have been raised by elevated or paratragic delivery: contrast, e.g., 500ff (Knemon and Sikon), and see below on 596ff.

587 i.e. φεῦγε, φεῦγε, ὦ πονηρὰ γραῦ· ἀποκτενεῖ σε. This dislocation of word-order is unacceptable to ed. pr. and some other edd., where

a stop is placed after the second *φεῦγε*. But compare 499, or in a higher style *φεῦ τῆς βροτείας – ποῖ προβήσεται; – φρενός* E. *Hip.* 936; and see further on 223ff. Dashes printed in such sentences with hyperbaton are essentially a device for the modern reader's convenience: they do not indicate real breaks in the thought.

588 *τοιχωρύχος*: cf. 447.

590f *ἐγώ*; as e.g. at *Sam.* 71: in English he would have said 'Do?'. For the threat, cf. Smikrines to Sophrone at *Epitr.* 714f: *τὸ τέλμ' εἶδες παριοῦς; ἐνταυθά σε | τὴν νύκτα βαπτίζων ὄλην ἀποκτενῶ.*

μὴ δῆτα: 'No, no!', cf. Denniston, *Particles* 276.

592-3 *κράτιστον* elliptically, *sc. ἐστὶ τοῦτο ποιεῖν*. Cf. 518f, and for the ellipse, *βέλτιον* 149. The malicious reference to the rottenness of the rope should come from Getas, and not from Knemon, to whom ed. pr. assigns both lines. It seems unnecessary to divide them, either by giving 592 to Knemon and 593 to Getas, with Zuntz, or by giving *ταῦτῳ . . . σχοινίῳ* to Knemon and the rest to Getas, with OCT (Lloyd-Jones): P offers no warrant for this.

594 The simple *Δᾶον καλῶ* is made more specific, and hence more urgent, by the addition of the definite article (cf. 820), and the phrase *ἐκ τῶν γειτόνων*. For this, see on 24f, and cf. Ar. *Lys.* 701 *τὴν ἐταῖραν ἐκάλεσ' ἐκ τῶν γειτόνων* ' . . . my friend from next door.' The absence of a second definite article (in contrast to Ar. *Plut.* 435; Nikostratos, *Patriotai* 22 K) presumably means that the prepositional phrase is adverbial not attributive, but the distinction is sometimes a narrow one: e.g. *Georgos* 31f *προσέρχεται | [ῆμιν] ὁ θεράπων ἐξ ἀγροῦ Δᾶος*.

595 *ἀνόσι' ἀνειρηκυῖα γραῦ*: cf. Ar. *Birds* 174 *ὦ σκαιότατον εἰρηκὼς ἔπος; Plut.* 415f *ὦ θερμὸν ἔργον κἀνόσιον καὶ παράνομον | τολμῶντε δρᾶν ἀνθρωπαρίῳ κακοδαίμονε*. [End: or *σύ* from ed. pr. (so Kraus, Mette). Alternatively, *ανοσι'* can be taken as *voc. ἀνόσιε* (2 terminations), and P's *ανηρικυια* emended to *ἀνηρηκυῖα* with ed. pr.: hence, e.g., *ἀνηρηκυῖά με* OCT (Barber).]

596-99 With the ends of the lines lost, the possibilities for variant restorations are numerous, as may be seen from the discussion in van Groningen, *Étude Critique*; as elsewhere in this commentary, the selection of alternatives quoted is narrowly limited. OCT does not restore.

596 *οὐ σοὶ λέγω*; 'Do you hear me?', 'It's you I'm talking to'; cf. Herondas 4.42 and Headlam-Knox ad loc., and *Epitr.* 719, quoted above on 462.

θάπτον βάδιζ' *εἴσω*: 'hurry up inside'; cf. on 430f. I take it that the sense is complete at *εἴσω*: *θάπτον βάδιζ'*, *εἴσω* [*τρέχε* Diano].

596ff *τάλας ἐγώ, τάλας*: as before – see on 177f, Knemon's outburst of fury is succeeded by an inner feeling of self pity – this time more

deeply felt, because it is more truly based, and brings him nearer to the realization of the mistake on which his way of life is based (713ff). Hence the assumption, on which this text is based, that *τάλας* is thrice repeated, each time with a new qualification. For the resultant high tone, cf. tragic (and paratragic) ὦ *τάλας ἐγώ, τάλας* (e.g. S. *OC* 847, Ar. *Thes.* 1038); for repetition with variations, e.g. *Epir.* 558-9, quoted on 82. The *τάλας* of 596 derives some support from the word order of ἐγὼ *τάλας* in 597; that at 597 end from the following ὡς οὐδὲ εἰς, which seems unlikely to go with the colourless καταβήσομαι. Cf. Com. Anon., Page, *Lit. Pap.* 61.21f ἐγὼ μὲν ὕβρισμαι, Λάχης, ὡς οὐδὲ εἰς | ἄνθρωπος ἕτερος πάποθ'; similarly ὡς οὐχ ἕτερος, as Aristoph. ap. Poll. 2. 233 (frg. 711 Edmonds) ὡς οὐχ ἕτερον ἄνδρα σάρκινον 'the fattest man in the world'; and Lat. ut nemo, as Hor. *Sat.* 1.10.43: forte epos acer | ut nemo Varius ducit.

ἐρημίας τῆς νῦν: word-order as, e.g., E. *Alc.* 309f τέκνοις τοῖς πρόσθε; *Andr.* 979 τύχαις ταῖς οἰκοθεν; Thuc. 3.9.1 ξυμμαχίαν τὴν πρῖν. To the fourth-century ear it *may* have sounded poetic or abnormally elevated: if so, appropriately in this context. For more examples, see Gildersleeve, *Syntax of Attic Greek* II.283f, and cf. *NTGramm.* §270 (3). τῆς νῦν ἐρημίας (Shipp) is adopted in OCT and elsewhere.

[Ed. pr. supplies [, γύναι. 596 end; then (unwarrantably) (Σιμ.) ἐγὼ *τάλαια*' . . . νῦν. (Γε.) ἐγὼ . . . 596 [, κακόν. Kassel; 597 [ἐρῶ Kraus, [ὄμως Mette.]

598f 'I'll go down into the well: what else is there to do?' εἴτ' ἔστιν as (e.g.) in 583. [P's εἰ followed by εἰτ' in 599 suggests εἴτε . . . εἴτε (εἴ[τ' ἐπὶ τὸν κάδον | εἴτ' ἔστιν ἄλλο ed. pr.), but there is no point in such an alternative, and a question is welcome to account for the following remark by Getas: the clue is probably therefore false. εἴτ' ἔστιν ἄλλο; Jean Martin (after Barigazzi and Post), with τί γάρ; in 598; [. . . τί μοι | ἔξεστιν (or ἔνεστιν) ἄλλο; Barrett.]

599 The restoration assumes that Getas' offer is a realistic one. ἀρπάγη is a hook used, as ancient grammarians tell us, for recovering buckets from wells (cf. frg. 657, and the references given there by Koerte) – that is to say, it is what goes under the name κρεάγγρα 'meat-hook', in Aristophanes, *Wasps* 1155f, *Eccl.* 1002ff. Getas, we may imagine, is thinking of the rope which tied his load of στρώματα together, and a hook from Sikon's kit: cf. 402ff, and on 406-9 and 520, with Valckenaer, *Animadv. ad Ammonium* (1739) 33-6, and Pritchett, *Hesperia* 1956.295.

[OCT and some other edd. adopt no restoration. ποριού[μεθ' ἄσμενοι ed. pr.; but the middle is not called for, and καὶ σχοινίον suggests that a noun is lost. The suggestions made show a range of assumptions about the nature of Getas' offer: e.g. (after ποριού[μεν] σοι κάδον Lond., Thierfelder; σοι βρόχον Post; σοι σαπρόν van Groningen; κλίμακα Bingen.)

600-1 This angry, blind rejection of help leads directly to disaster: cf. 626ff, 718ff.

[600: κακὸν κακ[ῶς σέ γ' οἱ θεοὶ ed. pr. 601: εἴ τί μοι δίδως ed. pr., adopted in OCT and by some others; . . . φέρεις Gallavotti, Maas.]

602 καὶ μάλα δικάως 'and I deserve it': see under 774f; similarly ὀρθῶς 581.

εἰσπεπήδηκεν: cf. *Sam.* 219. [καὶ μάλα δι[καίως. (Γε.) ἀπο]- ed. pr., against P.]

603ff The picture of the simple, hard-working old countryman, for all his conservative stubbornness and irascibility, was one which Attic popular tradition cherished with some affection; such, for example, were the charcoal-burners of Aristophanes, *Acharnians*, and the fellow-farmers of Chremylos who form the chorus of the *Plutus* (see esp. 223ff, 253ff). The effect of Getas' words here is to sum up what we have seen before of the 'hard-working rustic' side of Knemon's character, and so, at the moment before his critical misfortune, to add to the reasons for feeling sympathy with him. So much was anticipated from the outset: see on 3f, 127ff.

605 'Thyme and sage' are mentioned as typical of the hill-country, as heather and bracken might be in talking of an English upland farm. A farmer in Philemon (98 K) complains that his land treats him like a doctor, providing little bread and wine, but plenty of herbs from the rocks: he is afraid that this reducing diet will reduce him to a corpse. Similar is Daos' complaint in *Georgos*, that the farm grows myrtle, good ivy, and plenty of flowers, but otherwise scrupulously returns exactly what one sows in it (35ff). For illustrations and discussions of the relevant species of thyme and sage (or sage-like) plants, see S. C. Atchley, *Wild Flowers of Attica*. [Libanius, *Decl.* 27.18, appears to recall the passage, and to confirm that Menander wrote σφάκον not σκάφον, a confusion which is found elsewhere.]

606 ὀδύνas ἐπίσταται: 'he's an expert in trouble, but gains no good of it'. Menander may well have had in mind the story of the farmer of Hymettos and Peisistratos, as told by Aristotle, *Ath. Pol.* 16 (where see Sandys' note), and others: . . . ἰδὼν γάρ τινα παντελῶς πέτρας σκάπτοντα καὶ ἐργαζόμενον, διὰ τὸ θαυμάσαι τὸν παῖδα ἐκέλευσεν ἐρέσθαι τί γίγνεται ἐκ τοῦ χωρίου· ὁ δ' 'ὅσα κακὰ καὶ ὀδύναι' ἔφη. For the idea, cf. Theophrastus, *Eph.* 61 (p. 781 Hercher) ἐπιστήμην πόνων ἀσκεῖν μὴ βουλόμενος. ὀδύνas ἐπισπάται 'gains a crop of grief' is an attractive conjecture ('conjecture', because, although opinion is divided, ἐπιστα[not ἐπισπα[appears clearly to be the reading of P]: so OCT (Lloyd-Jones) and others; alii alia.

608ff Fancy inviting two of the local farm-labourers!

τί . . . ἢ πόθεν . . . : cf. Ar. *Plut.* 906 πῶς οὖν διέζης ἢ πόθεν μηδὲν ποιῶν; and *Perik.* 246f ποῖ φέρει γάρ; ἢ τίνα ἄξων; [ynní ed. pr.]

611 Sostratos and Gorgias enter in conversation; Getas gets no answer to his question (he can hardly have expected one), and possibly goes back to his work in disgust without waiting to hear more. But see below.

611ff οὐκ ἂν . . . ἄλλως ποῆσαι: 'I won't take "No" for an answer' – a longer form of μηδαμῶς ἄλλως ποιήσης (as, e.g., Ar. *Birds* 133; for οὐκ ἂν ἐπιτρέψαιμι see Com. Anon., Page, *Lit. Pap.* 65.80.

πάντ' ἔχομεν: following a suggestion of Webster's, I take this to be a form of refusal (like καλῶς ἔχει, as at 829 below); so ἔχομεν ἅπαντα in Com. Anon., Page, *Lit. Pap.* 63.24: (Demeas): 'I will tell my wife to provide what you need and pack it'. (Young man): ἔχομεν ἅπαντα (Slave): Ἀπολλων, ὡς ἄγροικος εἶ | συσκευασάτω. Either, then, Gorgias must say the words, or (as I prefer), Sostratos must echo them from him: '“No thank you”, you say . . .' Ritchie, followed by OCT and others, assigns ὦ Ἡράκλεις to Getas, possibly rightly, but without warrant from P. For the δέ deferred, cf. Denniston, *Particles* 174f.

τίς ἀνθρώπων ὄλως: 'Who in the world?', analogous to οὐδεὶς ὄλως; see 860f, 865.

615f 'I assure you I've been a friend of yours since long before we met.'

ἀκριβῶς ἴσθι: cf. οἶδ' ἀκριβῶς Anaxandrides, *Odysseus* 34 K; εἶδ' ἴσθ' ἀκριβῶς M., frg. 532. [(Γε.) πρὶν ἰδεῖν. (Σω.) λαβῶν, κτλ. Jean Martin, followed by Jacques, who compares Com. Anon., Page, *Lit. Pap.* 65.59.]

616-19 Gorgias' refusal to join the party, as the enthusiastic Sostratos quite fails to see, is based on something more than the fact that he has his tools with him and is unwilling to leave his mother to lunch alone, devoted son though he is. For one thing he is shy, for another the inverted pride of the poor countryman will not let him accept what he takes as a favour. Both these points are to be made explicitly in the last act (871ff, 828ff), and they gain in effect from the brief but nicely calculated exchange here. He responds, it seems, to the appeal to friendship, but without a direct word of acceptance, and tells Daos, in effect, that he will 'only stay for a moment'. Cf. on 841.

616f Text uncertain: 'Take these things in with you, Daos, then come back' refers to the tools which the slave and Gorgias are carrying; see on 370. λαβῶν goes closely with the main verb, and is practically gratuitous, as, e.g., Athenion, *Samothrakes* 1 K τά τ' ἔνδον εὐτρεπῇ ποιεῖ λαβῶν. [P's ταυταδ', as Gallavotti observes, is probably a conflation of ταῦτα and τάδε; he adopts the latter. λαβῶν δὲ ταυτά γ' εἰσένεγκε σύ ed. pr.; λαβῶν ταυτ' οἷκαδ' ἐ. σ. OCT (Lloyd-Jones); alii alia: perhaps λαβῶν ταυτ' εἰσένεγκε, δεῦρο σὺ | εἶθ' ἦκε.]

617ff Following P's arrangement of parts, Gorgias must be taken to be speaking to Daos, who now goes home, leaving his master to enter the shrine with Sostratos. Daos has no further part in the play, unless we assume that he is seen coming along to the party at 866f, or is present as a silent figure elsewhere. Ed. pr., supposing that Gorgias persists in refusing the invitation, and returns home, brings in Sostratos as speaker of ἀλλ' ἐκεῖνης . . . καὶ γὰρ παρέσομαι. A point in favour of P (which I owe to Goold) is that 635 works better if Gorgias is not in fact in his own house.

618f ἐπιμελοῦ with double construction, ἐκεῖνης and ὧν ἂν δέχεται (= τούτων ὧν or ταῦτα ὧν).

[οἶκει Marzullo; cf. frg. 889.]

Act IV (620-783)

620 The act opens with a further woebegone excursion by Simiche, parallel to that already discussed, 574ff.

623 σπονδὰς ποιῆσαι: the party is now supposed to have reached the stage where the servants remove the food, and libations of wine are poured as a preliminary to the post-prandial drinking. Cf. *ἡεκρυφῆλος*, fig. 239 . . . τὰς τραπέζας αἵρετε, | μύρα, στεφάνους ἐτοίμασον, σπονδὰς ποίει.

λοιδορεῖσθε, τύπτετε, οἰμώζετε i.e. Knemon abuses Getas (cf. 487), and beats me (503ff); now you disturb our libations with your wailing. Cf. on νενομίκατε in 173.

625 πῶς; 'How do you mean?', echoed, as normally, by ὅπως;. Cf. on 363.

627f Note the contrast of tenses: descriptive imperfect, aorist indicating single sudden action, perfect indicating result. ['Perhaps κάπῳλισθ' Lloyd-Jones.]

628f 'Not the nasty old man? Just the right thing for him, by Heaven.' Sikon is maliciously delighted at the news: see 643ff, and for the sense of καλὰ γ' ἐπόησε, cf. LSJ s.v. καλῶς 5 (Shipp). [Punctuation is problematical. It is possible that Sikon's reaction to the news comes in a single crowded sentence, as ed. pr. has it: i.e. οὐ γάρ introduces a challenging rhetorical question, not a momentary doubt of news too good to be true; and ὁ χαλεπὸς γέρων . . . οὗτος is interlaced with σφόδρα . . . καλὰ ἐπόησε, which is then given extra emphasis by γε and the oath: for this, cf. Ar. *Plut.* 1042f, and for the position of the demonstrative, *Perik.* 198f, *Georgos* 25ff. But the sharper effect of a divided sentence seems to suit the cook's manner better, and of the possible divisions, I prefer the first remark to end after γέρων rather than after σφόδρα (Gallavotti), or οὗτος (Shipp, followed in OCT and elsewhere). Kassel and Thierfelder give οὗτος to Simiche, probably wrongly, though P has a possible trace of part-division in σφοδραῖ (= σφόδρα:?).]

630 νῦν σὸν ἔργον ἐστί: 'Now it's up to you.'

631 ὄλμον: a heavy mortar, here presumably of stone, used for pounding and crushing grain: Ar. *Wasps* 201 *al.* [See Amyx, *Hesperia* 1958.235; L. A. Moritz, *Grain Mills and Flour* . . . (1958) 22ff. Webster remarks that the mythical Antheus was drowned in a well when the woman he had scorned induced him to go down it and then dropped a heavy stone on him – a story which may have been well enough known to lend spice to Sikon's suggestion. It was perhaps the theme of a play by the tragedian Agathon: P. Levêque, *Agathon*, 105ff.]

633 *κατάβα*: cf. Ar. *Wasps* 979, *Frogs* 35. This form of the intrans. aor. imperative (= *βά-ε* as opposed to *βῆ-θι*, was evidently normal in spoken Attic: so *ἔμβα*. From the uncompounded verb (which was not in current use), Tragedy provides the plural *βᾶτε*.

633f 'Good Lord = and find myself fighting a dog in the well, as they say? Not likely.'

Πόσειδον: cf. on 290ff. *ἴνα* . . . *πάθω* picks up the idea 'go down' from *κατάβα*; *ἐν* . . . *μάχωμαι* explaining the allusion, follows without connection in the same construction.

τὸ τοῦ λόγου: the phrase *ἐν φρέατι κυνὶ (κυσί) μάχεσθαι* (or *ἐν φ. κυνομαχεῖν*) is used generally of being at grips with an inescapable difficulty: cf. Plato's allusion to it at *Theaet.* 165 b, and the collections of proverbs quoted under the text. What is in point here is not merely the re-application of a known form of words, but the whole proverbial situation on which it rests, as embodied in the Aesopic fable *κηπουρὸς καὶ κύων* (192 Halm): there the gardener tried to rescue his dog from the well, only to be bitten for his pains. For examples of *τὸ τοῦ λόγου* and similar phrases, see Headlam-Knox on Herondas 2.45: they are used adverbially ('as *βαδίζεις ἴσα τοῦτο δὴ τὸ τοῦ λόγου Πυθοκλεῖ* Alciphron, *Ep.* 3.56 [3.20]), or as here, as the object of a verb.

635 Simiche frantically calls Gorgias, who appears not from his own house but from the shrine: see on 617ff.

[This version of P's corrupt line assumes that *τισ* represents *γῆς* and that *ποτ' εἰμι* is an addition originally intended to clarify the sense of the echoed question. . . . *ποῦ γῆς*; (*Γο.*) *ἐγώ*; Shipp, (*Γο.*) *πάρεμι' ἐγώ* Winnington-Ingram; alii alia.]

636 *τί γάρ*; see on 553.

638 Enter Sostratos from the shrine. The double points before *ἡγοῦ* in P caused ed. pr. to assign the following words (implausibly) to Sostratos. They may mark the strong break in the speech as Gorgias turns to address Simiche: see Introd. III, p. 46.

639-65 Simiche leads Gorgias and Sostratos into the house to rescue Knemon; Sikon remains behind, reflecting on the disaster with vainglorious satisfaction. Presently a cry is heard from within: can the old man be dead? At this point, 6 pff, damage makes the text unclear, but the cook evidently goes on to relish the prospect of his old enemy hauled up soaked and shivering; and he concludes by asking the women to pray that Knemon will be rescued a cripple, no more to trouble those whose sacrifice at the shrine - and thereby make work for cooks.

The good man, observes Aristotle, should rejoice at punishment well-merited, for example that of parricides and murderers (*Rhet.* 1386 b 28); and the audience are obviously expected to indulge, with Sikon, their natural pleasure that the unpleasant old man has had

something unpleasant happen to him. But only up to a point. Being both excessive and malicious, Sikon's exultation simultaneously blackens his own character, coloured as it is with the pretentious absurdity inherent in stage cooks; and the result (perhaps more conspicuously with a modern audience than an ancient one) is to create an undercurrent of sympathy with the old man, adding one more to the series of impressions we have been given that he is not wholly and simply a comic freak of misanthropy. The same mixture of feelings, in different and possibly less successful proportions, underlies the boisterous bullying of the old man with which the play ends; and to this the present passage looks forward.

In its immediate context, the speech serves, like a fifth-century chorus, to increase the audience's appetite for news while some important event happens off stage; a report will come from Sosratos, as from a messenger (666-90), and lead climactically to the old man's appearance and the spectacle contrived for his great set speech. As elsewhere, the play gains in effect from the audience's familiarity with the patterns of Classical Tragedy: Webster appropriately refers to the sequence of events in Eur. *HF* from 875 onwards (*SM*² 229).

639 *μὰ τὸν Διόνυσον* strengthens a positive protesting assertion in the absence of a preparatory *ναί*, contrary to the accepted rule of Classical Greek usage. Cf. 151. I take it that the function of *ναί* is assumed by the unequivocally positive tone of the two sentences, expressed there in *μέντοι* and here in the emphatic *εἰσίν*: 'There really are gods'. Three passages quoted by LSJ show the same usage developing in Later Greek: in prose, Aristaenetus, *Ep.* 1.10 (p. 141 Hercher) *μὰ τὴν Ἀρτεμιν Ἀκοντίῳ γαμοῦμαι* and Achilles Tatius 8.5; in verse, *δακρύω, μὰ σέ, δαῖμον* from an elegiac epitaph on a monument dated saec. i-ii A.D., found at Sakkara in Egypt, and first published in *Ann. du Service* 27 (1927) 31f: see now *SEG* VIII.530, W. Peek, *Gr. Vers-Inschriften*, 1843.

[Add Libanius, *Decl.* 26.23, with Thomas Magister's remarks (quoted by Forster ad loc., vol. vi.527): he cites Liban., *ib.* 33, and Lucian, *De cal.* 14; but a longer list of instances is easily assembled. *νή* may be substituted for *μὰ* in 151 (Barrett, Shipp), as here (Lloyd-Jones); and this is done in OCT – but at some risk of 'improving' the author rather than correcting the copyist. An alternative approach in both passages is to read the oath in association with the neighbouring negative – very difficult in 151, less appropriate here, where a further consideration is the possibility that P's *διόνυσον* represents *διονύσσον*: with a dicolon at the break in the speech, as in the preceding line. The Classical Greek rules for *νή* and *μὰ* have been re-examined recently by H. Thesleff, and are briefly re-stated by him in *Studies on Intensification* §288, where further references will be found; on *Dysk.* 718f (interesting in this connection, but not in my view parallel), see n. there.]

639ff 'So you won't give a stewpot to people sacrificing, you rogue, you grudge it them? Then fall in and drink your well dry.'

For the paratactic construction, see on 57ff (iii).

οὐ δίδως: 'won't give', rather than 'don't give', the present, as commonly, bearing the meaning 'I am ready to give': cf. KG I.140.

ιερόσυλε: *lit.* 'temple-robber', a common term of abuse corresponding to *sacrilegus* in Latin Comedy.

ἐκπιθι . . . εἰσπесών in close association, the participle being virtually timeless, as λάβ' ἐλθών 'go and get' in Alexis. *Libes* 127 K, quoted on 581f. [641 ἐμπεσών ed. pr.]

642 ἔχω with neg. and infin. 'be unable', as *Perik.* 143, *Aphrodisios* frg. 80 *al.* μεταδοῦναι with gen. and dat., as 568f and regularly. On refusing water, the supreme meanness, cf. *P. Aul.* 94 (Euclio) 'Say that the well is dry if anyone wants water'; *P. Rud.* 430ff.

643ff νυνὶ μὲν is answered by no formal contrast: the speaker turns from the present fate of Knemon to the general proposition that cooks are inviolable. Cf. Denniston, *Particles* 380. The Nymphs are appropriate agencies for a watery punishment, and Sikon's reference to them and to Knemon's refusal of the stewpot is a hint to the audience that this new event is part of the divinely motivated pattern unfolding before them – a hint which can be taken in spite of the fact that Sikon is more concerned with repairing the damage to his pride than with divine retribution. See on 37ff.

644 δικάως: 'as he deserves'; see under 774f.

645 διέφυγεν gnomic aorist.

646 'Our art has an aura of sanctity about it: you can do what you like to a butler.' τέχνη of the cook's art itself, which confers sanctity on its practitioners, rather than collectively of the 'profession', though the one meaning easily shades into the other. See, e.g., Sosipater, *Katapseudomenos* 1 K, 1ff; and cf. LSJ, s.v. V. Glorifying himself, sometimes at the expense of other members of the catering fraternity, is part of the comic cook's traditional stock-in-trade; and those in the audience with a taste for this kind of comedy may have been disappointed not to hear more. The brief recall of a traditional topic is however characteristic of the cook's rôle in this play. See on 393, and contrast, e.g., Athenion, *Samothrakes* 1 K (The Art's contribution to piety in civilizing mankind; Alexis, *Milesia* 149 K and Dionysios, *Thesmophoros* 2 K (cook as opposed to *opsopoios*); Antiphanes, *Meitoikos* 152 K; Diphilos, *ῥογραφος* 43 K (cook and *trapezopoios*: on whom see further Pritchett, *Hesperia* 1956.279.)

647 ἀλλ' εἰς seems practically certain: ποιεῖν τι εἰς τινα as e.g. Philip-pides, 26 K; other examples in KG I.324 A.6; cf. *NT Gramm.* §206(3). [OCT does not supplement; ἀδεῶ]s ed. pr.; alii alia.]

[648f Text damaged and doubtful. The words *πάππαν φίλτατον* and *ἀποιώζει τις* show that the girl cried out from within the house: none the less, in the absence of any signs of a change of speaker in P, it seems safest to assume that the cry was not part of the text, but simply an *οἰμωγμὸς ἔνδοθεν* such as might have been recorded, if at all, in a stage-direction (see on *αὐλεῖ* after 879). Hence, in the text given, *ἀλλ' ἄρα* introducing the cook's reaction and commentary (cf. *Sam.* 142), and *κλαίουσ'*, which (unless we prefer another fem. ptcp.) is likely to be right in 649: *καλοῦσ' Treu et al.* Other suggestions include (*Κορ.*) *οἴμ'*, *ἄρα μὴ τέθνηκε;* (*Σικ.*) *πάππαν φίλτατον...* (Lond., with *οἴμ'*, *ἄρα*, a doubtful elision, from ed. pr.); (*Κορ.*) *οἴμ', ἄρα μὴ τέθνηκε; πάππαν φίλτατον | πνίγουσ'* (Mette); OCT does not supplement.]

649 *οὐδὲν τοῦτό γε* perhaps continued with *ὄφελος* 'That's no use'; cf. *Theophroroumene*, frg. 1.15. But it is impossible to do more than guess what came between this line and the line P gives next. [649 is the last line of the leaf on which it appears in P. The next leaf is some 30 mm. shorter than its companions, and ed. pr. accordingly allows for a loss of four complete lines here, and five after 703. The estimate is necessarily approximate, for—as Professor Victor Martin remarked when he discussed the point in London—neither the make-up of the manuscript nor the words preserved on either side of the two gaps admit of a precise calculation. Confident restoration is therefore impossible. The relevant photographs in ed. pr., plates 15-16, were printed at a different scale from the others, and give an illusory impression of uniformity.]

654f In 655, P's *οὕτως*, followed by some part of the fut. or aor. of *ἀνιμῶ* shows that the cook was speculating on the method of Knemon's rescue (and hence preparing the way for Sostratos' narrative to follow); perhaps he was prompted by a further cry from within. The preceding *δηλονοθι* is not very helpful: the general sense may have been on the lines of 'Someone will go down and put a rope round him, of course . . .': e.g. [*... καταβήσεται τις, ἐπιβαλεῖ κάλων*] | *δηλονότι, καθ'* [*ἔλκοντες αὐτὸν ἀνδρικῶς*] | *οὕτως ἀνιμήσ[ουσιν]*. If *καθ'*[- after *δηλονότι* or *δῆλον, ὅτι* the next syllable must also be short. *καθ[ελίσας (μέσον τῷ σχοινίῳ)]* Diano (but see LSJ, s.v.). OCT and others adopt no restoration until 657.

655 *ὦ καλῆς θέας*, given here as a stop-gap, is based on 690 and *καλὴ θέα Theophor.* 30.

656 *τίνα* suits the traces of letters preserved, but is uncertain: for the end of the line several alternative possibilities are open. [*αὐτοῦ γ' εἰς τὸ πρόσθεν . . .* (ed. pr.) does not seem to suit, nor *αὐτοῦ, τοῦ κακοδαίμονος . . .* Diano.]

657 *βεβρεγμένον, τρέμοντος* 'soaking wet and shivering', two closely

related ideas put together in asyndeton: cf. 662. [Alternatively, *βεβαμμένου* OCT (Maas, or perhaps another ptc. beginning *βεβ-*; *εἰσαγομένου* ed. pr., is supported by Harsh and adopted by some other edd., but does not seem to suit the traces visible in the photograph or to provide suitable sense.]

658 *ἰστέαν ἐγὼ μὲν: οἶμαι ἔσεσθαι* is understood from the previous sentence; for *ἐγὼ μὲν* 'ego quidem', see 509 n. [Ed. pr. and others punctuate after *ἰστέαν*, taking *ἐγὼ μὲν* conveniently with what follows; but *ἰστέαν* is then inconveniently remote from *τὴν ὄψιν. τρέμοντος: ἰστέαν. ἐγὼ μὲν...* is preferred by Jacques.]

659 *ἴδοιμ' ἄν: sc. αὐτήν* (or *αὐτόν*). *τουτονί* refers not to Knemon, but to Apollo, present as Apollo Agyieus, the god whose emblem or altar stood at the street door of Greek houses, and will presumably have appeared on the stage set between Knemon's door and the shrine. See especially frg. 801, Ar. *Wasps* 875, *Thes.* 748; for discussion, see Fraenkel on A. *Ag.* 1081, with further references; for illustrations (a) emblem and altar, e.g. Daremberg-Saglio, s.v. Agyieus; (b) comic sets with altars, e.g. a Sicilian calyx-crater in Lentini, ca. 340-30 B.C. (Bieber, *History of the Gk and Roman Theater*² 488 = Trendall, *Phylax Vases*, no. 73; Webster, *GTP*, B.67); and a relief known from several Roman terracottas (saec. I B.C./I A.D.): Bieber, *ib.* 587 = Pickard-Cambridge, *Theatre of D.*, figs. 78-79; Webster, *GTP*, C.22; *MNC*, no. 11 65.

ἄνδρες to the spectators (here and in 666: cf. on 194).

660 The cook maliciously suggests that the women in the shrine should continue the disturbed libations with a new intent. Cf. 622f.

661 *σωθῆναι κακῶς* together, 'to have a bad rescue', in the sense immediately made clear; for *κακῶς* cf. 25 n.

662 *ἀνάπηρον ὄντα, χωλόν:* coupled in asyndeton, the second expression 'lame' being a specific development of the first, 'inaimed'. Note the similar pairs of words in this context, 657f, 660f, 676f. Sikon's calculating ill-wishes (like those of Daos, 373f) come near to fulfilment; for the old man proves to be horribly shaken: he thinks he will die and cannot rise from his bed; but the attempt to make him dance at the very end of the play (954ff) gives the actor a chance to show, with a suitable comic flourish, that no grievous and permanent harm has been done.

662f *οὕτω γίνεται:* i.e. 'that's the way to make him...' *γίνεται* vividly expressing the expected result, as e.g. 789.

ἀλύποτατος: cf. Plato, *Laws* 848 e... *ὅπου κατοικοῦντες ἀλύποτατοί τε καὶ ὠφελιμώτατοι ἔσονται τοῖσι γεωργοῦσι.*

γάρ deferred: see on 66-68.

τῷδε τῷ θεῷ: Pan. [663 end: the *ω* of *θεῶι* has its final stroke con-

tinued until the loop is closed, as the writer of this manuscript occasionally does. Victor Martin and Harsh (respectively) read $\mu\omicron\iota$ and $\mu\iota\omicron\iota$. See further van Groningen, *Étude Critique*, ad. loc.]

666-90 Sostratos' report of the rescue: a companion piece to his speech at 522-45. See n. there, and above under 639-65. Delighted at the chance which has brought him close to the girl he loves, he shares his feelings with the audience, not without realising that his own part in the rescue was less effective than it might have been.

The beginning resembles Ar. *Cl.* 627ff: $\mu\acute{\alpha}\ \tau\eta\eta\ \text{Ἀναπνόνην}, \mu\acute{\alpha}\ \tau\omicron\ \text{Χάος}, \mu\acute{\alpha}\ \tau\omicron\eta\eta\ \text{Ἥερα}, \mid \omicron\upsilon\kappa\ \epsilon\iota\delta\omicron\nu\ \omicron\upsilon\tau\omega\varsigma\ \acute{\alpha}\nu\delta\rho\ \acute{\alpha}\gamma\rho\omicron\iota\kappa\omicron\nu\ \omicron\upsilon\delta\delta\acute{\epsilon}\nu\alpha \mid \omicron\upsilon\delta\ \acute{\alpha}\pi\omicron\rho\omicron\nu\ \omicron\upsilon\delta\delta\acute{\epsilon}\ \sigma\kappa\alpha\iota\omicron\nu\ \omicron\upsilon\delta\ \acute{\epsilon}\pi\iota\lambda\eta\sigma\mu\omicron\nu\alpha\ \dots$ The threefold oath recalls the triple invocation of the gods at 191f; it is a form of time-honoured significance, which seems here to have no other function than to emphasize the speaker's highly emotional state. Cf. on $\omicron\ \delta\upsilon\sigma\tau\upsilon\chi\acute{\eta}\varsigma$ in 574, and see Radermacher on Ar. *Frogs* 305f (p. 178), and Eitrem, *Symb. Osl.* 1959.135. The pattern of general reflection (666-9), succeeded by narrative, $\delta\ \text{Γοργίας γάρ}, \omicron\varsigma\ \tau\acute{\alpha}\chi\iota\sigma\tau\ \epsilon\iota\sigma\acute{\eta}\lambda\theta\omicron\mu\epsilon\nu$, is a conventional one, well illustrated by Fraenkel, *de med. et nov. com.*, 48ff, who refers, *inter alia*, to *Perik.* 282ff, *P. Aul.* 701ff, and the long speech from Straton, *Phoenikides* (for which see Page, *Lit. Pap.* 57).

668f $\mu\iota\kappa\rho\omicron\upsilon$ with $\acute{\alpha}\pi\omicron\pi\epsilon\pi\iota\nu\gamma\mu\acute{\epsilon}\nu\omicron\nu$: 'I've never seen a man come within an ace of drowning more opportunely.'

$\tau\eta\varsigma\ \gamma\lambda\upsilon\kappa\epsilon\iota\acute{\alpha}\varsigma\ \delta\iota\alpha\tau\rho\iota\beta\acute{\eta}\varsigma$: 'What fun!' For $\delta\iota\alpha\tau\rho\iota\beta\acute{\eta}$, cf. 890.

671-8 The passionate scene described resembles that at Chrysis' funeral in T. *Andria* 127ff.

672f $\tau\acute{\iota}\ \gamma\acute{\alpha}\rho\ \acute{\epsilon}\mu\acute{\epsilon}\lambda\lambda\omicron\mu\epsilon\nu$; *sc.* $\pi\omicron\iota\epsilon\iota\nu$ or $\pi\omicron\iota\eta\sigma\epsilon\iota\nu$. 'What were we to do, after all?', or, more idiomatically 'Of course not'. $\pi\lambda\acute{\eta}\eta\nu$ 'except that'; see on 304.

675 $\delta\ \chi\rho\upsilon\sigma\omicron\upsilon\varsigma$: 'precious idiot that I was'; cf. Lucian, *Laps.* 1; Aelian, *Ep. Rust.* 19 $\acute{\epsilon}\gamma\omega\ \mu\acute{\epsilon}\nu\ \acute{\epsilon}\theta\upsilon\omicron\nu\ \gamma\acute{\alpha}\mu\omicron\upsilon\varsigma\ \delta\ \chi\rho\upsilon\sigma\omicron\upsilon\varsigma\ \mu\acute{\alpha}\tau\eta\nu$.

676f $\mu\grave{\eta}\ \pi\omicron\epsilon\iota\nu\ \tau\alpha\upsilon\theta'$: not to weep, etc. Cf. 335, 790 and n., and for more illustrations of this common idiom, see Radermacher on Ar. *Frogs* 358 (p. 191f).

677f $\acute{\iota}\kappa\acute{\epsilon}\tau\epsilon\upsilon\omicron\nu\ \dots\ \tau\upsilon\chi\acute{\omicron}\eta\tau\iota$, developing the idea of $\acute{\epsilon}\delta\epsilon\acute{\omicron}\mu\eta\nu$, follows without connection. Cf. 660f. Sostratos now imagines himself as an awestruck suppliant before a statue or a painting of a beautiful goddess, an image 'out of this world'. Szemerényi refers me to Plato, *Charmides* 154c: $\omicron\upsilon\delta\epsilon\iota\varsigma\ \acute{\alpha}\lambda\lambda\omicron\sigma'$ $\acute{\epsilon}\beta\lambda\epsilon\pi\epsilon\nu\ \alpha\upsilon\tau\omega\eta\ \dots\ \acute{\alpha}\lambda\lambda\acute{\alpha}\ \pi\acute{\alpha}\nu\tau\epsilon\varsigma\ \acute{\omega}\sigma\pi\epsilon\rho\ \acute{\alpha}\gamma\alpha\lambda\mu\alpha\ \acute{\epsilon}\theta\epsilon\omega\eta\tau\omicron\ \alpha\upsilon\tau\omicron\nu$. [$\acute{\alpha}\gamma\alpha\lambda\mu\alpha$ here may be either a painted or a sculpted representation. See frg. 126, quoted below the text, and referred here by Gallavotti. It is not clear in what sense the author intended to refer to Menander.]

678 τοῦ δὲ πεπληγμένου κάτω: apparently 'the man stricken by misfortune) below', as opposed to the girl stricken by grief above – an odd turn of phrase which has given rise to textual doubt. [Metre: cf. *Intro.* IV, p. 63f and p. 66 under (c). πεπνυγμένου Page; τοῦ δὲ πεπλεγμένου κάλω Szemerényi. τοῦ δὲ πεπλεγμένου κάτω Jean Martin, after Georgoulis 'l'homme en cordé'. Photius seems to quote πέπλκται from Menander in the sense ἡττηται (frg. 898, cited in defence of the text by Lloyd-Jones). There is a chance that the definition was derived from the present passage: cf. on 101, 527f, 531-4.]

679 ἔλαττον ἢ τινος: *lit.* '(cared for him) less than for anything': i.e. not at all; as one might say 'less than somewhat'. Cf. *Dem.*, *False Embassy* (19).35 πρασιτέρους . . . τινός and *Meid.* (21).66 ἄμεινόν . . . τινος, quoted by LSJ s.v., A.II.1. [τριχὸς olim Fraenkel.]

679f πλὴν . . . σφόδρα: 'except for pulling him the whole time – that was a great bore'. The clause αἰεὶ ἔλκειν ἐκείνον, immediately picked up by τοῦτ', is the subject of ἐνώχλει. [Evidence for this form of the impf. is quoted by Jean Martin, ad loc.]

681 εἰσαπολώλεκα: 'sent him in to his death'; not recorded from elsewhere, and possibly coined to suit the situation. Cf. Xenophon's unique ἐναπόλλυμαι 'to perish in a place', *HG* 3.1.4. ἐξαπολώλεκα (Lloyd-Jones, Morel) is adopted in OCT and elsewhere.

683 ἴσως τρίς: 'about three times'; cf. 118, 327, *Epir.* 67, LSJ s.v. ἴσως, IV.

683f 'An Atlas of no common order' – a passing mythological reference like that to Odysseus at *Kolax* 113 (Webster). Sostratos' youthful excitement is reflected not only in his elevation of the scene to a scale larger than life – the girl like a goddess, Gorgias like the sole supporter of the earth, but in the constant and repetitive qualifying of his remarks: οὐχ ὁ τυχών twice; πλήρ 673, 679; μικροῦ 669, 681, 687; σφόδρα 674, 680, 688. A more studied speech (but one less suitable to the speaker and the occasion), would have managed things differently, with ideas more precisely and variously expressed, and, for that matter, more formally connected.

684f ἀντεῖχε without connection: see on 662. Gorgias 'held firm' down below, and supported the old man when the rope slackened; then with a final struggle brought him up. ἀνείροχ' might be taken as first person, but ἀνέωκυκα would be more appropriate of Sostratos himself. The imperfect describes a state of affairs, the perfect a result (as in 686); contrast the aor. ἐξέβη of a single incident.

685ff The motive for Sostratos' entry is now made explicit: cf. 543ff. [685 ὥς δ' ἐκείνος Morel, Page: so OCT, perhaps rightly, since, as at

20 above, the speaker may have marked a new stage in his narrative with a particle; but there can be no assurance that he did.]

688 ἐφίλουν (like ἐδυνάμην) descriptive imperfect: 'there I was, all but going up and kissing her'.

οὕτω σφόδρα as, e.g., Eupolis, *Demoi* 117 K οὐκ ἔχω τί λέξω· | οὕτω σφόδρ' ἀλγῶ; Antiphanes, 273 K . . . ὥπτα δὲ καὶ τὰς κοιλίας· | οὕτω σφόδρ' ἦν ἀρχαῖος. Since the words preserved make complete sense, the lost end of the line is quite uncertain, but possibly contained another adverb: οὕτωσὶ σφόδρα | ἀπερμερίμνω, Ar. *Clouds* 135f. For ἐνθουσιαστικῶς (adopted by OCT *et al.*), cf. 44 above; ἐ[μμανῶς ἐγὼ Fraenkel, comparing *Μίνουμενος* frg. 5; ἐ[ἵπερ τίς ποτε Webster; ἐ[ξέστηκα καὶ Thierfelder.

689 παρασκευάζομαι δῆ: S. breaks off on hearing Knemon's door open, leaving us to guess what he was preparing – presumably yet another approach to the old man. Cf. 266f. He may even have intended to work out a suitable speech in the quiet outside: compare Moschion at *Perik.* 300, and the young man in P. Didot. II (Koerte I³, p. 145).

690 ὦ Ζεῦ σῶτερ: cf. on 290ff. The 'strange sight' is that of Knemon, wheeled on to the stage on a couch or bed by Gorgias and the girl, for all the world like a stricken tragic hero. See the following notes (692, 701, and on 708-47, 758. The recall of a tragic situation helps to conceal the lack of an explicit motive for the invalid's excursion, whose purpose of holding a family meeting could equally well have been fulfilled inside; but the audience must witness the proceedings, and Knemon must therefore come out. He might, it is true, have felt that he needed sun and air (like Phaedra in the *Hippolytus*, 1781f); and understandably, after the wet and cold of the well; but such is the force of convention that the poet can expect his audience to accept the inevitable without this or any other explanation, unless, as is possible, one was given or implied by the lost beginning of Knemon's long speech. For tragic reminiscence underlined by visual means, see 189 n.

691 βούλει τι . . . τί βούλομαι; 'Is there anything you want?' 'What do I want, you ask?' Gorgias speaks, no doubt, on completing Knemon's instructions to take him outside; the solicitous question seems to have provoked some of the old fractiousness. [End uncertain: τί μοι λαλεῖς; ed. pr. τί σοι λέγω; OCT (Maas); alii alia.]

692 θάρρει — τεθάρρηκα: 'Cheer up' 'I've done with cheering up'. Barrett compares Eur. *Hip.* 1454f (Θη.) μὴ νῦν προδῶς με, τέκνον, ἀλλὰ καρτέρει. (Ιπ.) κεκαρτέρηται τᾶμ'. ὅλωλα γὰρ πάτερ — a passage from a moving and apposite situation which Menander very probably had in mind. Out of context τεθάρρηκα would be expected to mean 'I am cheerful'; its force here, like that of Cicero's famous *uixerunt* of the

executed conspirators, is determined by the situation (and, no doubt, the manner) in which it is said as much as by the sharp contrast with the present. Cf. in general Schwyzer II.264. [τεθν[ηκώς ed. pr., and similar suggestions, are hardly to be reconciled with the traces in P: τεθαρρηκώς μὲν οὐκ Gallavotti.]

693 γὰρ in 6th place: see on 66-68. [After ἐπίλοιπον, τοῦ χρόνου Page; χρ[ὸν χρόνον Gallavotti; π[αρά βίον Barrett.]

694 ἐρημία: cf. 169, 222, 597; κακὸν... ἡ ἐρημία, Liban., *Decl.* 27.26. [Metre: cf. Introd. IV, p. 65 (h).]

695 ἀκαρής: 'within a hair's breadth', the adj. used adverbially, as in Alexis, *Mandragorizomene* 144 K, Com. Adesp. 581 K.

νῦν... ἀρτίως: 'only just now'; so νῦν... ἀρτι Pherekrates, *Cheiron* 146 K (with pres.); Plato, *Crat.* 396 c (with perf.).

696f 'A man of your advanced age should have someone to look after him': τηρούμενον passive rather than middle '... should take care of himself.'

697f χαλεπῶς μὲν...: 'I'm in a bad way, I do know...'

699-700 ὥς ἐνι μάλιστα, a strengthened form of μάλιστα, is, I take it, a reply to Knemon's request in the sense 'By all means', perhaps implying 'With all speed', as Lat. *quantum potest* commonly does, e.g. T. *Adel.* 700. So van Groningen.

τὰ κακὰ... ἔοικε: in other words πάθει μάθος. Gorgias, thinking aloud, leaves the stage to fetch his mother; this sententious reflection is in effect the answer to the dilemma he posed at 249ff. Neither force nor reasoned persuasion could change Knemon's ways; he has learnt at last (as he will presently reveal in his long speech) from the experience which misfortune has brought him. [(i) With Gallavotti, OCT *et al.*, I accept the evidence of P's paragraphus under 698 and assume that it failed to record a change of speaker after ἔοικε (rather than after μάλιστα, as van Groningen prefers). Ed. pr. *et al.* give the whole passage to Knemon; but, all else apart, it seems incredible that Gorgias' only reaction to κάλεσον τὴν μητέρα should be silent compliance, as if the old man had said something trivial. (ii) The common view (after ed. pr.) that ὥς ἐνι μάλιστα goes with what follows leaves both the sense and the function of the phrase unclear: e.g. ed. pr. takes it as 'la plupart du temps', Kraus as 'above all else'; but it is in any case otiose. The other alternative to the view taken here is to override P's paragraphus and take the phrase (like πάσῃ τέχνῃ or *quantum potest*) as a reinforcement of the imperative κάλεσον: so Page *et al.*; Maas and Zuntz would read ὥς ἐνι τάχιστα with the same function.]

700 θυγάτριον: an affectionate diminutive.

701 'Will you raise me up?' – which she will do by taking him in her arms: hence Sostratos' wistful 'Lucky man!' Compare (a) Phaedra in the *Hippolytus* (already mentioned above) ἄρατέ μου δέμας, ὀρθοῦτε κάρα (198); (b) 740 ἀλλὰ κατάκλινόν με, θύγατερ, and 914f, 928f; (c) the passion so feelingly expressed by Sappho in φαίνεται μοι κῆνος ἴσος θεοῖσιν | ἔμμεν' ὦννηρ, ὅττις ἐναντιός τοι | ἰσθάνει; or so angrily by the young man in P. *Most.* 265f, whose girl-friend has just kissed her mirror.

702 τί . . . ἄθλιε: Knemon apparently overhears Sostratos' remark and reacts with his old exasperation at the presence of a stranger: cf. 466f τρισάθλιε . . . ἄνθρωπε. The rudeness here, as from one free citizen to another, has disturbed some critics; but note 750 (Knemon to Gorgias, whom he has just adopted as his son). The misanthrope, as we shall see, has suffered a change of heart; but not a miraculous transformation into a creature of polite normality. [The letters αθλι- appear to be correctly read, but ἀθλί[ω (Page) demonstrates that the voc. is not inevitable. ἀσφ[νετε (?) vel sim. Lloyd-Jones, who does not restore in OCT.]

'**703-7**' see on 649. The loss of some text here obscures the dramatic point of Knemon's last remark and deprives us of the beginning of his speech. It is necessary for what is to come that Sostratos should remain in the background; and it seems appropriately ironical that Knemon should be so offhand with the man who helped to rescue him and will soon be his son-in-law; but the dialogue at 751ff shows that there is no place here for explanations or excuses. Anything Sostratos may have said or intended to say in reply was presumably cut short by the appearance of Gorgias and his mother. The long set speech, marked by a change of metre, can hardly have begun without them, but it would be fascinating to know precisely how the scene was set for it.

708-47 Knemon's major speech: trochaic tetrameters catalectic, which continue to the end of the act. For metrical description, see *Intro.* IV, pp. 59f.

(i) The core of the speech is formed by the momentous decisions which Knemon has worked out for himself and now enacts, 729-39. But he begins with a critical exposition of the views which have governed his actions, both past and proposed; and he turns at 740, when his main business is done, to asserting the virtue of his own way of life as opposed to the ways of the world, in which he has seen and still sees much evil. His closing words reflect a mood of resignation to circumstance which has been present throughout, balanced by his attempt to save what still seems valid in his own beliefs, while coming to terms with the new principles which he has been brought to recognize.

(ii) It is fitting that the climax of the play should give the fullest and most sympathetic portrait of the character about whom the action is built. A misanthrope cannot be unduly forthcoming or loquacious; up to now, though the audience have heard much about him, Knemon's appearances have been relatively brief: by holding him, as it were, in reserve, the poet concentrates interest on this one great moment, for which he has prepared with care. A striking contrast is offered by the much more substantial rôle of Euclio in *P. Aul.*; when the miser's heart was at last melted by an act of kindness amidst misfortune, what he said of himself can hardly have come with so powerful an effect. Cf. *Aul.*, Arg. II, fin.; frgg. III-IV, and *Intro.* I, p. 11f.

(iii) Knemon's personal crisis has an air of tragedy, and here as elsewhere it seems likely that the known patterns of classical high drama were intended to give point and depth to the more familiar affairs of the comic stage. On Menander's use of tragedy in general, see Webster, *SM* 159ff; it is worth recalling here Ajax' speech of decision at *S. Ai.* 646ff, Oedipus at *OT* 1446ff, and Iphigeneia's resolve to die, Eur. *IA* 1368ff. In contrast, Demeas' struggle between anger and self-control in the *Samia* (110-41) is much nearer the surface and more comic; Demea in *T. Adel.* weighs his life in the balance before deciding to abandon stern rusticity and affect urbane liberalism, but his situation and his decision are again of a different quality from Knemon's (855-81; cf. *M. Adel. II*, frg. 11). To see the speech in a longer perspective, it is worth comparing the scene of Strepsiades' disillusionment in the *Clouds* (1452ff), where the tragic overtones are designed to achieve a broader kind of amusement. What relief there is here to the overall seriousness comes from our superior knowledge that Knemon is not after all about to die (for this is a comedy), from our pleasure at seeing the decisions he makes resolve the dramatic problem, and from our perception of the weaknesses in his self-defence.

(iv) A predominantly serious scene in trochaic tetrameters is an accession to our knowledge of Menander, though we still know too little to say how unusual it was by his own and his contemporaries' standards. One notes, for what it is worth, that the parallel speech in *Second Adelphoi* (see above) was in iambic trimeters, and converted to the trochaic metre by Terence. In so far as it is a treatise on human behaviour, delivered by a character who transcends his ordinary dramatic rôle for the occasion, the speech can be placed in the long comic tradition which stems from the parabases of Old Comedy, persists in the speeches of self-description discussed above (57ff, 489-98), and can be illustrated further from trochaic passages such as Alexis, *Isostasios* 98 K (on the ways of *hetairai*); Philemon 213 K (on the insecurity of the idle rich); Diphilos, *Gamos* 24 K (on the evils of 'influence'); Menander, *Orge*, frg. 309 (on true and false friendship).

The clearest hint that Menander is writing with this tradition in mind comes perhaps from the miniature diatribe at 742ff (where see n.); as with Knemon's opening speech at 153ff, it is possible to think that the echo of a traditional form is deliberate, and in concord with the traditional aspects of the character. A precedent for a speech in trochaic tetrameters at a moment of high intensity could have been claimed, if one were needed, from Euripides, *IA* 1368ff (referred to above), at the end of an exciting trochaic scene. But precedents apart, it seems evident that in this play the change from iambic trimeters is intended to underline the special nature of the occasion, just as in the last act the change to boisterous revelling finale is marked by the movement from trimeters to iambic tetrameters. Unfortunately, the effect of these changes in actual performance is something which cannot now be calculated.

709 *Μυρρίνη*: Knemon's wife. The name is that of a married woman elsewhere in Menander (*Heros*, *Perik.*, *Georg.*), and in *P. Cas.*, *T. Hec.*; it is therefore unlikely to belong to Knemon's daughter, as ed. pr. supposes; and some weight may be given to the fact that the daughter is not given a name in the list of *dramatis personae*. If, as is imaginable, her father was speaking to her also here, he presumably called her *παῖ* or *θύγατερ* or something similar. In 708 *μῦέσοις* (ed. pr.) suggests a remark on the lines of 'I wanted to say this with you all around me', but we have no clear clue to Knemon's opening remarks, of which an unknown amount is lost. Kraus calls attention to Julian, *Misopogon* 343 *Ἀ κατὰ τὸν τοῦ Μενάνδρου Δύσκολον αὐτὸς ἐμαντῶ πόνοὺς προσετίθην* as a possible reminiscence of a lost line; another possibility is mentioned below the text. 710-11 also leave a very wide field for conjecture, and in common with OCT and some others, I leave them without supplement: *οὐχὶ σωθ[ήναι γ' <ἔτ' > εἰ]ψ[κτ[ό]ν* Kraus; alii alia.

711f 'Not one of you could possibly persuade me to change my mind: (?) you will have to let me have my way.' The imperative *συνχωρήσατε* (ed. pr.) is perhaps right.

713 *ὅστις . . . φῶμην*: 'as one who thought', 'in that I thought'; *ὅστις* like Lat. *quippe qui*, cf. KG II.399, and compare *ὅς* at 163, *Perik.* 440 and elsewhere. [For *στ* confused with *τ* cf. *Intro.* III, p.51, under 'Misreading'. *ὅτι τε* ed. pr.; *ὅτι γε* plerique, adopted in OCT; alii alia. Not *ἡμάρτανον ὅτι*: cf. *Intro.* IV, p. 70.]

τῶν ἀπάντων: 'among all the men in the world': cf. 721, *Misoumenos* 62f *νῦν ἢ μακάριον ἢ τρισάθλιον, πάτερ, | δείξεις με τῶν ζώντων ἀπάντων γεν[όμενον]*.

714 *αὐτάρκης τις*: 'a self-contained individual'. As Solon reminded Croesus (Hdt. 1.32) *ἀνθρώπου σῶμα ἐν οὐδὲν αὐταρκές ἐστι . . . σκοπέειν δὲ χρὴ παντὸς χρήματος τὴν τελευτὴν κῆ ἀποβήσεται*. Knemon's attempt at 'self-sufficiency' was sustained, he claims, by his belief that dis-

interested kindness was impossible (719-21): so far he had planned his life so as to be independent of other men, whose ways he despised. Faced with a sudden death, from which no plan could have saved him, he is doubly confuted, both by the situation and by Gorgias' example of a nobly disinterested act in rescuing him. The earlier contrast between their two attitudes is now underlined (see on 239f); and Knemon, by making provision for his family, as he is about to do, at last recognizes not only his need of others but his obligations to them. For the claims of αὐτάρκεια balanced against those of one's fellow men, see especially Aristotle, *Eth. Nic.* 1097 b 8ff τὸ δὲ αὐταρκες λέγομεν οὐκ αὐτῷ μόνῳ, τῷ ζῶντι βίον μονώτην, ἀλλὰ καὶ γονεῦσι καὶ τέκνοισι καὶ γυναικὶ καὶ ὅλως τοῖς φίλοις καὶ πολίταις, ἐπειδὴ φύσει πολιτικὸν ὁ ἄνθρωπος; and for general discussion, cf. Schmid, *RhM* 1959.176ff, and Webster, *SM* 207f, *SM*² 230ff.

715 ὀξεῖαν . . . ἄσκοπόν τε: 'sudden and unpredictable'. Dr Treu refers me to Ps.-Phocylides 117 ἄσκοπός ἐστι βροτῶν θάνατος, τὸ δὲ μέλλον ἄδηλον. Cf. also Theophrastus, *ap. Plut. Mor.* 104 d (=frg. 73 Wimmer) ἄσκοπος γὰρ ἡ τύχη καὶ δεινὴ παρελθεῖν τὰ προπεποιημένα καὶ μεταρρῦσαι τὴν δοκοῦσαν εὐημερίαν, οὐδένα καιρὸν ἔχουσα τακτόν. [P's ασκαπτον may derive from ἄσκεπτον substituted, *contra metrum*, as a synonym. ἄσκεπτον 'defenceless', Gallavotti, Webster.]

717 εἶναι καὶ παρῆναι κτλ.: there must be, as it were, a present help in trouble. For the pairing of these two words, see e.g. *Iliad* 2.485 ὑμεῖς γὰρ θεαὶ ἐστε, πάρεστε τε, ἴστε τε πάντα; Philemon 118 K ὡς ὄντα τοῦτον καὶ παρόντ' αἰεὶ σέβον (*sc.* τὸν θεόν). Cf. on 818.

τὸν ἐπικουρήσονται αἰεὶ: cf. Xen. *Anab.* 7.7.42 εὖ μὲν πράττων ἔχει τοὺς συνηθησομένους, εἰάν δέ τι σφαλῇ, οὐ σπανίζει τῶν βοηθησόντων 'people to help him': KG I.175 (c). [Text disputed: γὰρ is probably, but not certainly, to be read; τη[ed. pr., γη[Turner. The collocation]ναικα-παρεῖναι has suggested to ed. pr. and others some implausible versions involving parts of the word γυνή; but see (e.g.) 684 καμολισ for καὶ μόλις.]

718-21 ἀλλὰ μὰ τὸν Ἥφαιστον looks forward to the main idea οὐδέν' εὖνουν ὥσπερ . . . ἂν γενέσθαι, the connection between protesting oath and negative statement being remoter than usual, but not, I think, so remote as to justify the assumption that the oath emphasizes οὕτω σφόδρα διεφθάρμην (see on 151, 639). For οὕτω σφόδρα, see on 688; and for the parenthesis cf. *Georgos* 65ff, aptly quoted by Oguse: . . . ἀπαλλαγεῖς δικέλλης καὶ κακῶν — [οὕτω] τίς ἐστι σκληρὸς ὁ γέρον τῷ βίῳ — [τοῦ μει]-ακίου τὰ πράγματα' ἀνέκρινεν. διεφθάρμην in the sense of 'misguided', 'mentally unbalanced' is probably the easiest restoration. The pluperfect is used as a narrative past tense of (δι-)έφθαρμαι (cf. KG I.152); for the sense, Oguse compares [Dem.] 48.52 διέφθαρται . . . καὶ παραφροεῖ. Other compounds are possible (e.g. κατ-, παρ-); Kapsomenos suggests οὕτω σφόδρα <γὰρ> ἐφθάρμην.

τοὺς βίους . . . ἔχουσιν is variously emended and interpreted, to no radical effect on the sense. Accepting P's text, with Webster *et al.*, the construction is 'seeing all their different ways of life, how they set their minds on gain'; the subject of ἔχουσιν being indefinite, and understood from the context; and the clause τοὺς λογισμοὺς . . . ἔχουσι, which develops and explains τοὺς βίους, following in parallel without connection: compare *Perik.* 38f τὰ λοιπὰ δ' αὐτὸς εἶρηχ', ὃν τρόπον | ὁ μὲν ᾤχετο, κτλ.; and Apollodoros 13 K δεῖ τὸν ἀκροατὴν . . . πρὸ τῶν λεγομένων τὸν βίον διασκοπεῖν | ποῖός τις ὁ λέγων καὶ πόθεν ('the listener should consider the speaker's personal qualities before his speech'). οὐδένα ἂν γενέσθαι is the oblique form of the potential οὐδεὶς ἂν γένοιτο. [ἐκάστων . . . θ' ὃν τρόπον ed. pr.; ἐκάστους . . . θ' ὃν τρόπον OCT *et al.*; ἐκάστους, τοὺς λογισμοὺς, ὃν τρόπον Treu; ἐκάστου Gallavotti.]

722f 'One man, Gorgias, has managed to give me concrete proof (of kindness)' πείραν δέδωκε: cf. 770 (with gen.), πείραν ἔργῳ δεδωκέναι Dem. *de Cor.* (18).107. εἰς . . . Γοργίας: cf. *Perik.* 28of εἰσὶ δ' οἱ ξένοι | οἱ περιβηῆτοι Σωσίας εἰς οὐτοσί, and see further Schwab, in Schanz, *Beitr. z. historischen Syntax* 13 (1895) 79f.

724-9 Knemon's *dyskolia* not returned by Gorgias: cf. 247-54. The tough old man melted by generosity: cf. *Georgos* 55-74; and compare Euclio in *P. Aul.* (above, under 708-49 (ii)); see further Webster, *SM* 118f, 127.

724ff τὸν γὰρ οὐκ ἐὼντά τ' αὐτὸν . . . : sc. ἐμέ. Similarly οὔτε . . . οὔτε . . . οὐ . . . οὐ at Eur. *Hip.* 1321ff, the change from connection to asyndeton possibly reflecting the heightened emotion of the speaker. See Denniston, *Particles* 510 (iv), with other examples; and in Comedy e.g. Alexis, *Thrasos* 92 K οὔτε . . . οὐ . . . οὐ . . . οὔτε . . . οὐ. Here, I take it, the desire for a close association between neg. and participle – a pattern set by οὐκ ἐὼντα – has produced οὐ . . . τε (twice) instead of οὔτε. Cf. οὐ χαίρων τ' 7 above, and for single τε connecting a clause with a neg., see also *Sam.* 214f. [724: τὸν γὰρ αὐτὸν οὐκ ἐὼντα ed. pr.; τὸν γὰρ οὐκ ἐὼνθ' ἐαυτὸν . . . οὐ βοηθήσανθ' ἐαυτῷ OCT (Fraenkel). P's defective metre at the end is variously mended: <γε> Page *et al.*; <τι> Bingen, Treu; πρὸς τὴν θύραν Arnott. For the crasis τήμῃ cf. Ar. *Birds* 815.]

725 εἰς οὐδὲν μέρος 'not in anything', 'not at all': μέρος = *res, negotium* ('branch, business, matter' LSJ) as at 767, *Perik.* 107 and elsewhere in Hellenistic Greek.

726 Cf. Pan's description of the old man at 9ff, and Gorgias' at 334f. He never volunteered a remark to Gorgias, and only replied with a bad grace when spoken to. ἡδέως goes with λαλήσαντα, not σέσωκε (ed. pr. *et al.*): the text is punctuated accordingly.

727 ὅπερ ἂν ἄλλος, καὶ δικαίως: 'whereas another man would have said, quite justifiably . . .' ὅπερ adverbial; εἶπεν understood after its subject ἄλλος; the comment καὶ δικαίως as normally – see on 774f; then the hypothetical retort is quoted. This in brief seems the best explanation of a much discussed passage: I owe it to A. M. Dale. [i] *The adverbial neuter rel. introducing an adversative statement* 'whereas', 'although': see LSJ s.v. ὅς A.b.iv.3, ὅσπερ II.1, quoting *inter alia* Thuc. 2.40 ('We are distinguished by our combination of audacity and calculation') ὁ τοῖς ἄλλοις ἀμαθία μὲν θράσος, λογισμὸς δὲ ὄκνον φέρει; and for ὅπερ Apollonius Dyscolus *de Pron.* 103.7, where Schneider gives more examples and a useful discussion (*Grammatici Graeci* I.ii (1912) 126f): he pertinently compares τὸ δέ, τὸ δέ γε as at Plato, *Apol.* 23 a οἴονται γάρ με . . . ταῦτα αὐτὸν εἶναι σοφὸν ἃ ἂν ἄλλον ἐξελέγξω· τὸ δὲ κινδυνεύει . . . τῷ ὄντι ὁ θεὸς σοφὸς εἶναι 'whereas in fact . . .' (ii) *Verb of saying understood with direct quotation*: see on 539f; examples could be multiplied. This is the only likely, if not the only possible ellipse. The context calls for a past potential (i.e. εἶπεν rather than εἶποι); for this ellipse with ἂν present cf. KG I.244. The easy correction ἄλλος for ἄλλως (P) has several advantages, the most obvious being that it makes better sense to contrast Gorgias' action with what another man would have said in the same case than to contrast Gorgias' action with what Gorgias would have said if the case were altered. (iii) *Alternatives*: Some critics prefer to mark a full stop after ὅμως, whereupon the ὅπερ clause can be taken purely as preparatory to what follows; but it seems unnatural and unnecessary to divorce the two remarks in this way. So, e.g., Mette, Gallavotti (retaining P's ἄλλως); Bingen also retains ἄλλως and emends to νῦν τόδ' ἐστὶ in 729. Other solutions aimed at the difficulty felt in the ὅπερ, the ellipse, or both, include ὅτε περ ἄλλος, κ.δ. Schwabl; ὅπερ ἂν ἄλλος καὶ δικαίως? Szemerényi; εἶπ' ἂν ἄλλος, κ.δ. OCT (Lloyd-Jones). Thierfelder and others suppose a line to have been lost. It is wholly unsuitable for Gorgias to intervene and speak the words ὅπερ . . . σοί (or . . . σοὶ νῦν): the view that he does originate with ed. pr.]

728f ἡμῖν: 'my family'.

οὐδ' ἐγὼ σοὶ νῦν: sc. χρήσιμος γενήσομαι.

729 τί δ' ἐστὶ; 'What's the matter?', as commonly, with or without the δέ. The actor playing Gorgias presumably shows signs of strong emotion, and possibly makes as if to protest – the natural reaction of modesty to praise. μειράκιον (instead of the name) could be said with a touch of impatience. Apart from adding life and informality to the long speech, the dramatist achieves by this means a deft and sudden transition to Knemon's next point. Note the similar function of ἀλλὰ κατὰκλών με, θύγατερ 740, and Sostratos' interruptions of Gorgias at 288, 293.

εἰάν τ': probably rightly restored, since the interjection with οἶομαι

δέ (rather than οἶμαι γάρ) suggests that the expected alternative is already in mind. [So, among others, Kraus, q.v. for further justification of the text given: νῦν τί ἐστι; μειράκιον δ', ἐὰν ἐγὼ ed. pr., unsatisfactorily. Cf. *Introd. IV*, Note D (i).]

729-39 The turning point of the whole play. Knemon gives, as from his deathbed, what amount to the terms of a last will and testament, but with the proviso that they shall be effective whether he recovers or not. His action in adopting Gorgias as his son and thereby providing for the future of his family shows simply and directly that the misanthrope has made a major concession to humanity: he is doing, in essence, what a sensible and equitable man would have been expected to do in similar circumstances.

He has no son of his own, indeed no close or trusted relations so far as we know. If he dies without making satisfactory arrangements for their future, his death will leave his daughter without a guardian and the estate without a master; both the girl, as heiress (ἐπίκληρος), and the property will fall to the claim of his nearest male relative by blood – a situation full of undesirable possibilities, and one familiar enough to be taken for granted by the poet and his audience. No father of normal feelings would wish it to arise: the degree of protection afforded by the law might well prove a poor substitute for paternal forethought.

Gorgias, as the girl's half-brother on the mother's side, cannot act as her official guardian in his own right. He is nevertheless an eminently suitable person to do so, as Knemon recognizes (737); and now (as Mr J. H. Kells remarks to me) he is appointed to that position by her father in the spirit of the law cited by [Dem.] 46.18 ἦν ἂν ἐγγυήσῃ ἐπὶ δίκαιοις δάμαρτα εἶναι ἢ πατὴρ ἢ ἀδελφὸς ὁμοπάτωρ ἢ πάππος ὁ πρὸς πατρός, ἐκ ταύτης εἶναι παῖδας γνησίους. ἐὰν δὲ μηδεὶς ἢ τούτων, ἐὰν μὲν ἐπίκληρός τις ᾖ, τὸν κύριον ἔχειν, ἐὰν δὲ μὴ ᾖ, ὅτῳ ἂν ἐπιτρέψῃ (sc. ὁ πατὴρ) τοῦτον κύριον εἶναι: 'this appears to envisage the more regular situation where the father has appointed a person to act as κύριος of his daughter after his own decease.' As to the adoption, it is worth quoting [Dem.] 59.55-58: . . . ἐπείσθη δὴ τὸ παιδίον . . . ποιήσασθαι υἱὸν αὐτοῦ, λογισμὸν ἀνθρώπινον καὶ εἰκότα λογιζόμενος, ὅτι πονηρῶς μὲν ἔχοι καὶ οὐ πολλὴ ἐλπίς εἶναι αὐτὸν περιγενήσεσθαι, τοῦ δὲ μὴ λαβεῖν τοὺς συγγενεῖς τὰ αὐτοῦ μὴδ' ἅπαις τετελευτηκέναι ἐποίησато τὸν παῖδα καὶ ἀνέλαβεν ὡς αὐτόν – this of a man who, it is claimed, had long ago quarrelled with his family, and (though without Knemon's additional problem of a daughter to provide for) was persuaded when gravely ill to establish a bona fide heir by recognizing a male infant as his child.

In the latter passage, the orator goes on to argue that his witness would never have acted in that way if he had been well; Knemon, however, wishes to resign his new-found responsibilities at once and end his days in peace. He recognizes that even if he recovers, his own temperament will prevent him from finding his daughter a husband,

as a father should (732ff); and accordingly (with what inner feelings we are left to imagine) he relinquishes from now onward all title to the land which has been the basis of his long-cherished independence, and will have it divided – half to provide a dowry (and hence secure a good marriage) for his daughter; half to remain with Gorgias and to be his patrimony. Gorgias' mother has theoretically been in his protection since she left Knemon (see on 22); and he is now to provide both her and his adoptive father with the care and maintenance due from a son. Gorgias readily agrees; Sostratos stands by, a silent witness of the transaction.

With these arrangements, it is evident that the complications of the plot are largely solved; but not quite – there is still tidying to be done. The betrothal of Sostratos to the girl (which is imminent), and the arrival of his father (which is expected, 556) will develop the marriage theme further; Gorgias is to find further reward for his virtues (842ff), and Knemon further retribution. The right attitude which he has now adopted is tainted by his persistent and uncongenial determination to be left alone; and in the last act he is to be forcibly and farcically prised from the shell into which he is trying so hard to withdraw.

[For fuller information on the legal background to Knemon's decision, see U. E. Paoli, *Mus. Helv.* 1961.53-62; J.-H. Michel, *Chron. d'Égypte* 38 (1963) no. 76, 287-296; and A. R. W. Harrison, *CR* 1963.200ff, reviewing Brindesi, *La famiglia Attica*; the index to Wyse's edition of Isaeus, s.vv. Heiresses, Adopted sons, Adoption, leads to most of the relevant texts. Poets of Middle and New Comedy (not unlike modern writers of detective stories) were very ready to turn the law to the service of their plots when the situation involved was familiar or could easily be made clear. The position of heiresses provided material for several plays, among them Apollodoros, *Epidikazomenos* (T. Phormios), and Menander's two plays entitled *Epikleros*, one of which (like *Epitriptotes*) had a much admired scene of debate. Among the barbed remarks about Athenian justice in Aristophanes' *Wasps* is Philokleon's unashamed assertion that the courts can be persuaded to set aside a father's will and adjudge an heiress daughter to an importunate claimant (583ff); the legal position of Athena as Zeus's daughter enters into a joke at *Birds* 1652ff.]

730 'I think I shall (*sc.* die), and I do seem to be ill.' Like Eng. 'perhaps', 'it seems', ἵσως 'is used to soften or qualify a positive assertion' (LSJ) as well as to present a mere possibility: see, e.g., 239, 775. [ἵσθ' ὥς Kassel: neat but unnecessary. The οἶον of P¹ might, I suppose, be a hasty misreading of a group of letters written cursively (like ιοθι for πωσ in 95); or, as οἶον, an attempt to clarify the ἵσως which it came to displace. I doubt if it conceals a variant reading: e.g. οἶομαι δὲ καὶ κακῶς, οἶον γ' ἔχω. 731: πον satisfies the considerations of sense and palaeography; for the alliteration, cf. οὐχὶ πόρρω πον ποιεῖ

Anaxilas, *Neottis* 22 K (end of troch. tetr.) and on 735 below. *vñv* ed. pr., δὴ Kraus, *περισπωθῶ* OCT (Kassel), *alii alia.*]

731ff ἃ τε . . . ἄνδρα τε: inelegant connection by the standards of formal prose, but possibly what Menander wrote. Cf. on 39. Knemon intends, though he does not use the word, that Gorgias shall be κύριος of his estate and his daughter: see the general discussion above. [ἃ γ' is given as the reading of P by ed. pr., and some (including OCT) prefer it; δ' is added after ἄνδρα by ed. pr., and adopted generally, as in OCT; ταύτη Gallavotti.]

733 εἰ . . . καὶ σφόδρ' ὑγιαίνομι' ἐγώ: 'even supposing I *should* get well . . .' εἰ καὶ σφόδρα (like εἰ ὅτι μάλιστα), as (e.g.) at *Georgos* frg. 1.4, εἰ σφόδρα 284 above, and elsewhere; but here the supposition is a remote one: hence the opt. [Cf. KG II.478 (b); the present tense is probably to be restored rather than the aorist. ὑγιαίνωσ ἔχω ed. pr.; ὑγιαίνειν δοκῶ Foss, Mette; *alii alia.*]

734f Knemon admits what we have already been led to believe of him, 336ff, 355ff. Cf. 747.

735f ἐμὲ μὲν answered informally by τᾶλλα: cf. 509 n. (τὰ δ' ἐμὰ van Groningen; τάδε δὲ Jean Martin). The plural εἴατε presumably includes Myrrhine: cf. 739.

ἀν ζῶ: Knemon's whole speech is coloured by his insistence that he is likely to die soon – a good argument, in my view, for this conjecture rather than one of several other possibilities, such as οὔτω OCT (Page, after ed. pr.) ἥδη Kraus, μένοντα Treu: it gives an appropriate edge to what is otherwise a commonplace idea (cf. Headlam-Knox on *Heronidas* 2.9). The jingle of sound, which Kraus finds objectionable, may not have been so to Menander. It is hard to say how far the apparent sound effects in Greek authors were conspicuous or deliberate, but note in this speech the assonance of δεῖ γὰρ εἶναι καὶ παρῆναι 717; repeated endings, 719; ἕτερον ἐτέρῳ τῶν ἀπάντων 721; repeated οὐ + ptc., 725ff; 'rhymed' line-endings, 744f; ἔστ' ἀρεστά 746; and cf. Apollodoros, *Kitharoidos* 6 K οὐ πανταχοῦ Φρύξ εἰμι· τοῦ ζῆν ἦν ὁρῶ | κρεῖττον τὸ μὴ ζῆν, χρήσομαι τῷ κρείττονι. ['Perhaps ἦν ζῶ' (Ha. ap. Lond.): This may be what P had to copy, for the sequence *μενηνζῶζην* would easily account for the omission: but it is not clear that M. himself ever used ἦν instead of his normal ἀν. ἦν is given by one source in frg. 665, and there printed by Koerte; it is once or twice (possibly wrongly) presented by MSS in quotations of other poets of later Comedy, e.g. Apollodoros 6 K, quoted above. On sound effects, cf. J. D. Denniston in *Oxford Class. Dict.*, s.v. Assonance, and *Greek Prose Style*, Ch. iv; and J. Defradas, REA 1958.36-49 – a brief recent paper with some further references.]

736-7 'You are sensible, thank Heavens; and you care for your

sister, as is right'. Probably rightly, ed. pr. takes *νοῦν ἔχεις . . . εἰκότως* together as one sentence, assuming that a *τε* connecting its two parts is lost from P. Knemon breaks into his instructions to Gorgias with a reflection on his qualifications to carry them out. For *σὺν τοῖς θεοῖς* as taken here, see *Perinthia* frg. 7 and Lucian, *Hermot.* 65 *σὺν θεῷ γὰρ οἶσθα νεῖν, εἰ καὶ τις ἄλλος*; and compare Lat. *deum uirtute*, as at P. *Trin.* 355 *al.* For *εἰκότως* cf. P. Didot I.36f (Koerte I³, p. 144) *ἦδη ὅτι, πάτερ, | ἐμὸν σκοπεῖν τοῦτ' εἰκότως*. Knemon at last recognizes what Gorgias has earlier asserted – the strength of the natural bonds of *οἰκειότης* between children of the same mother (239ff, 318f), which persist in spite of the fact that he has (until now) had no legal claim to act in his half-sister's interests. Cf. 253ff, and the general discussion under 729-39 above; for *κηδεμών*, see *Gorgias* 5b, frg. 605, and LSJ, s.v.2. [Ed. pr. adding *τε* after *ἐπιδίδου* in 738, presents *νοῦν ἔχεις . . . εἰκότως* as a parenthesis. Lloyd-Jones, in OCT, gives *νοῦν ἔχεις* in parenthesis, taking *σὺν τοῖς θεοῖς* with *τᾶλλα πρᾶττε, κτλ.*; then, after a stop, *κηδεμὼν εἰ τῆς ἀδελφῆς· εἰκότως, κτλ.* *εἰκότως* has, I think, a good claim to be associated with *κηδεμών*; for the rest, apart from the point that Knemon seems to be intended to speak jerkily and with labour, a decision is harder to reach.]

738 *ἐπιδιδόμει προῖκα* is a regular phrase, as is *διδόμει + ἐπὶ* 844. By having his estate divided in half, to produce a dowry of a talent, Knemon is possibly unusually generous to his daughter; but after his own fashion he was fond of her. From the dramatist's point of view the arrangement is simple and gives an obvious impression of equity; it may therefore have to be judged by dramatic standards rather than by the typical conditions of real life. *διαμετρήσας* implies dividing the land with suitably inscribed boundary stones (*ὄροι*) of which many examples have survived. A dowry need not of course be given in cash, but might be variously made up to its stated value in land and other assets according as the parties agreed. See further on 812-4 and works quoted there. [. . . τό] *θ' ἔτερον* ed. pr. (so OCT); *θῆμιν* OCT (Maas) and others – possibly rightly: cf. Ar. *Lys.* 116, 132. <τῇν> *πρ.* Kraus *et al.*; but the sense 'the customary dowry' seems unwelcome here.]

739 *διοίκει* 'provide for', of dependents: *ἀλλὰ νῆ Δία τὴν ἀδελφὴν καλῶς διώκηκεν*, Dem. 24.202. This matter-of-fact instruction is apparently as near as Knemon gets to proposing a reconciliation with his wife; cf. on *ἔατε* 735, and on vv. 8-11 of the Hypothesis.

740f Knemon, who had never used one word where none would do, might well find congenial the virtue of economical brevity. The theme is wearisomely elaborated by Libanius' *Dyskolos*, *Decl.* 26. [*νῦν δέ*] ed. pr. does not fit the space well. The gratuitous *δ'* in *τῶν δ' ἀναγκαίων* is generally accepted, but note P's behaviour at 729, 736: 'δὲ fortasse delendum' Jean Martin. 741: *πλείον* is preferable to *πλεῖον* (ed. pr.)

in view of the doubtful authenticity of the latter form in Menander; but see Thierfelder in Koerte, vol. 2, p. 294, and note the possibility of ἐπὶ πλεῖον in 528. πλὴν ἐκέينو· πρόσσιθι, παῖ OCT (Shipp).]

742-5 Knemon's claim to represent an ideal of conduct (however paradoxical it seems to the dispassionate observer) is reinforced by the example of an equitable decision which he has just given; his visionary picture of a city of just and contented men is moving in spite of (perhaps even because of) the lamentable failure of his own life. Once more the dramatist attempts to balance the unadmirable features of his character with a certain sympathy.

Passages of social criticism in this idealizing form are not uncommon in later Comedy: a good parallel is P. *Aul.* 478ff (Megadorus on rich men marrying poor girls, as he proposes to do himself): si idem faciant ceteri . . . et multo fiat ciuitas concordior, | et inuidia nos minore utamur quam utimur, etc.; cf. Baton, *Androphonos* 3 K (quoted by Kassel) εἰ τοῦτον ἔζων πάντες ὃν ἐγὼ ζῶ βίον, | οὐτ' ἀτοπος ἦν ἂν οὐτε μοιχὸς οὐδὲ εἰς. In tracing their dramatic ancestry, Leo (*Plaut. Forsch.*², 113ff) rightly stresses the influence of Euripides (compare, e.g., *Phoen.* 1015ff with Men., frg. 543); but in metre and manner the present example seems more closely akin to the comic side of the tradition in which Menander worked. See in general under 708-47 (iv); for the 'idealizing form', Ar. *Birds* 785ff ('if men had wings like birds . . .'), and *Thes.* 832ff; for the introductory βούλομ' εἰπεῖν, cf. Fraenkel, *de med. et nov. com.*, 79ff, quoting *inter alia* Ar. *Kn.* 565, 595; *Cl.* 1116; *Birds* 1076, 1191; Aristophon, *latros* 4 K: βούλομαι δ' αὐτῷ προσεῖπεῖν οἶός ἐμι τοὺς τρόπους.

[**742-3** περὶ βίου, εἴπερ εὖνοι ed. pr., but βί[ου] does not suit P, and εἴπερ εὖν[οι] is too long. Possibly ὑπὲρ ἐ[μοῦ] (Lond. ap. Sydn., OCT); several alternatives are offered for εἰ τοιοῦτ[οι], which seems very likely to be right. Comedy normally admits hiatus after περὶ.]

743ff The evils of the law-courts, the prisons and war are perennial, as is the self-seeking which Knemon sees as their cause; but it is possible that events of the immediate past made the lines strike the audience with particular vividness. See *Introd.* I, pp. 7ff and notes. An apt comparison for Knemon's visionary state of society appears at Plato, *Laws* 679 b and following, as Post and others have pointed out: cf. Webster, *SM*² 231.

αὐτοὺς 'each other', as e.g. in 49; cf. KG I.573, *NTGramm.* §287. On the 'rhymed' endings, 743-4, cf. 735 n.

746 ταῦτα = *ista*, 'your ways' in common with those of the rest of mankind. [Some prefer to punctuate after ἀρεστά (so ed. pr.) or οὕτω (so Kassel); OCT offers οὐ]κ ἴσως ταῦτ' ἔστ' ἀρεστά· μᾶλλον οὕτω πράττετε (]κ Roberts); for οὕτω πράττετε, see 135 n.]

748f Gorgias' ready acceptance of the arrangements is combined with an admirable eagerness to promote Sostratos' cause and to call the old man into consultation: Knemon rudely refuses.

749 σοὶ συνδοκοῦν: 'if you agree', συνδοκοῦν acc. absolute, as at Xen. *HG* 2.3.51 *al.*

750 οὗτος: 'Look here . . .'; impatiently, for he wants to be left alone. [αὐτὸς Webster.]

751 γάρ introduces an answer implying dissent: 'Don't bother me' '(Yes I will) for here is a suitor who wants to meet you'. Cf. Denniston, *Particles* 74 (2).

752 τὴν κόρην αἰτῶν τις οὗτος: αἰτεῖν as, e.g., Hdt. 3.1, E. *El.* 21, Plut. *vit Them.* 24 *al.*; οὗτος deictic (cf. οὐτοσί 167). The whole expression is defined by ὃ σε συνεκσώσας, and the pronoun emphatically repeated by οὐτοσί in the next line. [Restoration quite uncertain. Suggestions include τὴν κόρην αἰτῶν <γαμεῖν> τις Kraus; οὐδὲ ἐν ἔτι τούτων μοι μέλει ed. pr. τὴν κόρην αἰτῶν – (Κν.) τίς; (Γο.) <ὅστις>; (Κν.) οὐδὲ ἐν OCT (Lloyd-Jones and Barrett). Cf. *Intro.* IV, p. 60 n. 1.]

753 ὁ ποῖος; 'Who?' – having failed to recognize Sostratos as 'the man who helped to rescue you'. Cf. 146 above, *Epitr.* 216, Headlam-Knox on Herondas 6.48. 'The use of ποῖος without the article' observes Bluck on Plato, *Meno* 95 d 4, 'usually indicates surprise, indignation and/or disbelief. Normally, when asking simply for information, one uses ὁ ποῖος or ποῖός τις.' [P's dicolon after οὐτοσί may mark the break in the speech as Gorgias turns to address Sostratos: *Intro.* III, 45f.]

754f ἐπικέκανται μέν: 'He's certainly sunburnt. . . .' – the result of warm work on the land: even that hardship brings its reward. Cf. 535, and under 522-45; for the μέν (which does not demand γεωργὸς <δ'> ἐστί; to follow), cf. Denniston, *Particles* 38off.

It is possible in view of this and the following lines that Sostratos is still dressed as for digging: i.e. that he has not put his *chlanis* on again: see on 370. The sunburn may well have been left to the audience's imagination, but for the possibility of representing it by a special variant of the mask, cf. Webster, *Griechische Bühnenaltertümer* (1963) 43, under 'Rhodos'.

καὶ μάλ' ὦ πάτερ: after ed. pr., Gorgias is generally assumed to have been the speaker, but Sostratos may rather have spoken for himself: for ὦ πάτερ, cf. 171. οὐ τρυφῶν . . . ἡμέραν was apparently said by another character, possibly Knemon, as this text assumes; we cannot tell if he continued after ἡμέραν.

755-60 Damage to the top of the page in P obscures a few moments of the dialogue, and makes reconstruction too hazardous to be much use. Knemon apparently accepts (or does not reject) the proposed

marriage, then asks to be taken in (757-8); Gorgias may say 'Take care of him' (759) to his mother or sister (or to Simiche coming from the house?); I prefer to think that it is also Gorgias who says 'It remains to betroth my sister', and that Sostratos accepts. The girl and her mother (astonishingly, by modern standards) take no part, but apparently go in after Knemon.

[756 gives no firm basis for supplementation: ἐνὸς ταλάντου Barrett, who suggests that a verse has been lost from the top of the page, and is followed in OCT; τὸ χένος ψέ[γοις vel sim. plerique. 757 is corrupt, as the metre shows. 758 init., see below; at the end, perhaps καὶ δ[ὴ Σιμίχη προσέρχεται, accepting Barrett's καὶ δ[ὴ. 759: double points after τούτου may indicate a change of person addressed, not a change of speaker (see on 753). 760: perhaps ἐπανα[μείναι δ' οὐκ ἴσ]ως ἐ[μοὶ πρέπει or something of similar sense. Kassel suggests that the 'sister' mentioned is Sostratos' sister; and in OCT Lloyd-Jones accordingly ascribes τὸ λο[ιπὸν - τήν] ἀδελφὴν (without further restoration) to Sostratos, and begins Gorgias' speech from ἐπανε[(sic), in both cases doubtfully. See under 784ff.]

758 'Wheel me in.' P almost certainly had ε(ι)σκυκλειτ' whether as plural imperative or singular followed by τε.

The manner of Knemon's entry at 690 and of his exit here suggest strongly that the bed or couch on which he is lying was in fact wheeled (or rolled) out and in and not carried by the characters available to do so or by extras brought on for the purpose. His request therefore should not be taken simply as a metaphorical way of saying 'Take me in'; no more is it a plain and literal instruction; like Aristophanes on two notorious occasions, but with a less blatant comic effect, Menander is playing on the stage convention which he is using and the tragic scenes which his own dramatic situation recalls: see *Ach.* 407ff, *The.* 95ff, 265: (Agathon) εἴσω τις ὡς τάχιστα μ' εἰσκυκλησάτω.

The present scene does not show beyond question whether the couch itself had wheels or appeared on a movable platform, the much discussed *eccyclema* or one of its kin; but whatever machinery (if any) was available at the side doors in Menander's day, we may well think of a wheeled couch as the simplest and best device for his present purpose: the major speech can then be delivered from centre stage and not immediately outside Knemon's house. The dramatic point will still be taken even if (as is likely) scenes involving 'wheeling in' and 'wheeling out' could be staged, at least at the central door, with machinery more elaborate than a piece of furniture: for texts and discussion see Pickard-Cambridge, *Theatre of D.*, 100ff, and A. M. Dale in *Wiener Studien* 69 (1956) 96ff.

The fact that Knemon is carried out on his couch by Sikon and Getas in the last act (905ff) is interesting but independent: carrying the couch there is part of the business of moving the old man quietly

while he is asleep, and whatever happened here could be ignored without improbability.

[ἐγκ]υκλεῖτ' Mette *et al.*; but the active of this compound is not so far known, and the sense less good; – μὴ 'νο]χλεῖτ' – (Quincey) is ingenious but hard to reconcile with the traces of letters preserved. *Play with dramatic convention*: a neat example is preserved in T. *Andria* 481-94 (483ff = M. *Andria* frgg. 36-37): the midwife gives her instructions from the street door, for the audience's benefit; but Simo finds this so strange that he suspects a plot. The incident is however differently interpreted by Gomme, *Essays in Gk Hist. and Lit.*, 260 n. 1. *Wheeled couch or bed*: Webster refers me to the child's bed on a Caeretan hydria of ca. 530 in the Louvre (E. 702; G. M. A. Richter, *Ancient furniture*, fig. 172).]

761 δ πατήρ: 'her father' or 'my father'? If Sostratos is the speaker (as I think is likely), the latter is more natural: he is then anticipating the discussion whose concluding stages begin the next act.

761-3 Gorgias, as his sister's guardian, now betroths her to Sostratos. The text given is far from certain; without more evidence the precise wording of the transaction remains irrecoverable. 'Accordingly, I betroth and give her to you in the sight of all, agreeing to pay what is just in full, Sostratos.'

ἐγγνώ, δίδωμι in asyndeton (ed. pr.'s δίδωμί τε is metrically unacceptable: Introd. IV, Note D (i)). πάντων . . . ἐναντίον: *coram populo*. Gorgias is apparently trying hard for a suitably official form of words; if so, his attempt is not without its humour, since the transaction is only public in the sense that it is witnessed by the audience; more obvious humour of the same kind appears at P. *Ba.* 335f. ὥστε is assumed to function in the sense of ἐφ' ᾧ τε 'ea condicione ut': LSJ, s.v., B.I.4; KG II.504f. For πλήρη cf. Xen. *Anab.* 7.5.5 φέρων πλήρη τὸν μισθόν; and for ἐνεγκεῖν, which may literally mean '(that you should) receive' rather than '(that I should) pay', see LSJ s.v. φέρω, A.IV.5, A.VI.3. For parallels to the form of betrothal, see under 842-4, noting in addition Alexis, *Epikleros* 79 K ἀλλ' ἔγωγ', ὦ παῖ, δίδωμι, καὶ ποιήσω πάντ' ὅσα | οὗτος αἰτεῖται παρ' ἡμῶν (ἔγωγ', ὦ Dobree: ἐγὼ cod.).

[761: τήνδε γ]οῦν ed. pr., adopted in OCT and elsewhere. 762: [μαρτύρω]ν ἐναντίον (ed. pr.) is awkward (*a*) because there are no witnesses apart from the audience, which could hardly be referred to in this way; (*b*) because of πάντων. Lloyd-Jones suggests, but does not adopt, ὁμνύω]ν, to govern ἐνεγκεῖν; hardly [τῶν γ' ἐμῶ]ν (Diano). 763 is desperately difficult, certainly corrupt at the beginning, where OCT obelizes: conjectures include <προῦκ> ἐνεγκεῖν Gallavotti; ἐξενεγκεῖν ed. pr.; ὡς δίκαιόν ἐστι Roberts. Before the gap in P, what appears as the lower part of a vertical stroke seems just possible as part of lambda in the sequence πλ[η; after the gap, what appears in the

photographs as a minute speck of ink gives none but the slightest support to]ρ; πλ[ή]ρη can only be accepted with extreme reserve. Perhaps, among several suggestions, ἐστ' ἐπ' αὐτῇ (after Kraus and Kamerbeek) is what Menander wrote: this assumes ἐστιπι[αυ]τῇ in P, again not wholly satisfactory; perhaps πρ[; not πα[(i.e. not πάντῃ . Ed. pr., OCT and others do not restore.)]

764-71 Gorgias praises Sostratos' sincerity, shown in their first meeting (302ff), his resolution (cf. 370, 379ff), and his willingness to set aside his upbringing and turn his hand to hard work. These simple virtues naturally impress the young countryman; but the praise is tempered with a discrimination conforming to the maturity we expect from him (28f), and in contrast with Knemon's leap to a conclusion from superficial appearances, 754f. See further on 522-45.

764f οὐ πεπλασμένῳ ῥῆθι: 'not misrepresenting yourself', but ἀπλῶς 'frankly', 'unaffectedly'. Similarly πλάσασθαι τὸν τρόπον τὸν αὐτοῦ is 'to dissimulate', Lys. 19.60.

[765f It is best to have the stop after ἔνεκα, not after τρυφερός ὧν with P, followed (e.g.) by ed. pr. and Kraus.]

766ff 'It is in this above all that the real man is revealed, if he is prepared, although rich, to put himself on a level with the poor, for he will bear changes of fortune sensibly.' So I should construe; for the general sentiment (and the somewhat tangled expression of it), cf. Gorgias above at 271-87, and frg. 634 τοῦτ' ἔστιν ἀνδρὸς νοῦν ἔχοντος, οὐκ ἔάν | ἀνασπάσας τις τὰς ὀφρῦς οἴμοι λαλῇ | ἀλλ' ὅς τά <γ> αὐτοῦ πράγματ' ἐγκρατῶς φέρει. The illogical correlation between main clause and relative clause is of a kind which is familiar in sententious reflections: e.g. Thuc. 6.14 τὸ καλῶς ἄρξαι τοῦτ' εἶναι, ὅς ἂν τὴν πατρίδα ὠφελήσῃ . . .; cf. 4.18 σωφρόνων δὲ ἀνδρῶν (sc. ἔστιν) οὔτινες . . . ἔθεντο; 2.44 τὸ δ' εὐτυχές, οἳ ἂν . . . λάχωσιν

ἐν τούτῳ τῷ μέρει: cf. on 725.

[768: P's reading suggests that ἐξισοῦσθαι (or ἐξισῶσαι, Jacques) may perhaps have been a variant, but if so there is no reason to prefer it. 769: μεταβολὴν OCT (Page). τύχ[ης being doubtfully read, Lloyd-Jones considers μεταβολῆς . . . πλ[άνην.]

770-1 δέδωκας πείραν: cf. on 722f. διαμένους μόνον τοιοῦτος 'I only hope you will stay the same'. The wish is in effect a conditional clause, 'if only . . . etc.': cf. S. Phil. 527ff, Ar. Birds 1315, Gow on [Theocr.] 27.16: χαίρετω ἡ Παφία μόνον Ἰλαος Ἄρτεμις εἴη. Sostratos' reply is a modification of διαμένους . . . τοιοῦτος, and presumably means 'I shall be much better': i.e. understand ἔσομαι. Cf. on 829-31. [κρείττω[ν ἐγώ Gallavotti, Lond. et al.; κρείττω[ν τάχ' ἂν Kraus; alii alia.]

772 Sostratos' youthful impetuosity corrects itself: cf. 75.

773f The cue for Kallippides' entry: cf. *Sam.* 65f ἀλλ' εἰς καλὸν γὰρ τοῦτον εἰσιόνθ' ὁρῶ | τὸν Παρμένοντα. . . . Gorgias is presumed to know him, at least by sight and reputation, as the owner of a neighbouring estate: cf. 39ff, 415f.

774f 'He's certainly a rich man, and deserves it: he's an indomitable farmer.' Rich, and therefore naturally suspect by Gorgias' standards, but deserving his wealth as a man who will not be worsted in 'fighting the rocks'. It is a nice point that G. has only just finished praising the son of the family for his hard work. νῆ Δία πλούσιος γ[] — is suspect on metrical grounds: cf. *Introd.* IV, Note D (i), and *Addenda*, below, p. 305f.

καὶ δικαίως γε: similarly δικαίως 'deservedly' 644; καὶ δίκαιως 727, *Epitr.* 73, *Sam.* 174, cf. Plato, *Theaet.* 143 d; καὶ μάλα δικαίως 602, frg. 740.13, cf. Lucian, *Timon* 25; καὶ δικαίως τοῦτό γε Amphis, *Planos* 30 K, 7; fuller forms are given by Ar. *Frogs* 584 οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾶς, and *Thes.* 86 καὶ δίκαιά <γ> ἂν πάθοις. [Some prefer <καὶ> δίκαιος <καὶ> γεωργός; others καὶ δικαίως <γ> ὥς; it is plain in any case that P's fault was caused by the repetition of similar or identical groups of letters as (obviously) in ἀπολέλειμμι.]

775ff 'It seems they've abandoned me.' Kallippides may be too pre-occupied with the thought of missing his lunch to greet either Pan or his son. His late arrival is dramatically necessary, and the audience has been carefully forewarned of it (556, 761 (?)); his hunger is natural, but neatly exploited to provide a few moments' mild amusement in which the poet can motivate the characters' exit before the choral interlude, and hint at the action to follow.

777 εἰς ἀγρόν: 'to the farm'; without the art., as regularly: so ἐξ ἀγροῦ, εἰς πόλιν etc. See on 162ff.

ὀξυπείνως: the adv. was not previously recorded, the adj. known from other comic writers (e.g. Antiphanes 276 K) and elsewhere.

779 τί τοῦτο; 'What does this mean?' — surprised to see Sostratos talking outside.

781 εἰσιὼν οὕτω λαλήσεις. . . : 'Go in, then you can talk to your father alone if you wish.' Cf. *Kith.* 49ff πρὸς ἀγορὰν δ' οὕτως ἄμα | προάγων ἀκούσῃ καὶ τὰ λοιφ' ὧν μοι γενοῦ | σύμβουλος; for οὕτω see LSJ s.v., I.7; for the second person future corresponding to English 'can', and often analogous to a command, see Goodwin, *Moods and Tenses* §69 and KG I.173-6, noting P. Didot I.43f (Koerte I³, p. 144): εἰ δὲ μή, σὺ μὲν βίᾳ | πράξεις ἃ βούλει.

[αὐτῷ OCT *et al.*, with ed. pr., defended by Kraus on the ground that τῷ πατρὶ κ.μ. is an afterthought. αὐτὸς Page. λάλει is generally adopted from P, with the addition of σύ γ' (ed. pr.) or νῦν (plerique: so OCT) or another word to mend the metre.]

782f Gorgias effaces himself: he will stay with his family in Knemon's house, from which he reappears at 821. It seems clear that his mother and sister have gone in with Knemon (cf. 852f, 866-9), and there is no reason (*pace* ed. pr. *et al.*) why Gorgias should return to his own house alone, or why Sostratos should expect him to.

782 οὐ γάρ: 'Won't you?' English, lacking a phrase such as *n'est-ce pas?*, must use a variety of translations for this idiom.

783 μικρὸν διαλιπών, *sc.* χρόνον: one version of a common phrase illustrated by LSJ s.v. διαλείπω; διαλιπών alone, *Epitr.* 570, *Sam.* 198. τοῖνυν: fourth word, as in Alexis, *Mandragorizomene* 143 K.

Act V (784-969)

784ff A cleverly designed opening to the act. Enter Sostratos with his father from the shrine. Their first words achieve a convincing effect of realism, but are well calculated to arouse interest in the new scene, and to link it, at the appropriate interval of time, with what was happening before the choral interlude.

Sostratos is not completely satisfied. Kallippides, it appears, has accepted with reasoned enlightenment the idea that his son should marry for love, and not wait until the time comes to found a family with a wife from his own social class. But to have his daughter married to a simple farmer like Gorgias – that was too much, an idea to be rejected out of hand. As they go together to find Gorgias (for so we are to presume), the young man is seeking – somewhat resentfully, it seems – to reopen the topic. For the casual motivation of their reappearance together (783, 820), cf. on 233f; Kallippides, as Treu remarks, would naturally wish to meet the head of his future daughter-in-law's family.

This new development of the 'marriage' theme is brought forward at so late a stage partly, as is obvious, in order to round off the plot by uniting the two families in a double celebration – but also to diversify the interest of the closing scenes. It allows the poet to return to the closely related theme of riches and poverty in a manner which recalls the second act, and to make Kallippides something more than a lay figure whose sole purpose is to say 'Yes'.

An ancient audience, accustomed to arranged marriages as a phenomenon of everyday life as well as of drama, would have been less likely to react with surprise or critical condescension than many modern ones. Sudden though Sostratos' move is, it is perfectly consistent with the situation and the portrait we have been given of him; and Gorgias, who until lately has had no prospects of anything but a life of continuing hard work and misery (23ff, 341ff), is an ideal candidate for the attentions of a match-making friend now that Knemon's new dispensation has removed most of his worries. Menander has clearly left the way open for his new development: has he also prepared the audience to expect it? Sostratos' sister may well have been there to be seen in her mother's sacrifice party, even if she is not the Plangon of 430, as some suppose her to be; but her presence on that occasion would hardly create a presumption that more will be heard of her. Kassel has further suggested that she, and not Gorgias' sister, is the ἀδελφή of 760, and would have Sostratos speak of marrying her to Gorgias there. This seems doubtful, both from what can be seen of the immediate context and from Gorgias' words at 821-34: the first

he knows of Sostratos' proposal is apparently what he has just overheard. It seems best to conclude that what hints there have been of the new development were deliberately left latent, so that it can come spontaneously and yet make dramatic sense when it does.

785-7 'But haven't I met your wishes completely?' (*quid uero non concessi?*). Kallippides protests that his sincere approval of the marriage was all that *could* be required of him; Sostratos' οὐ μοι δοκεῖς 'I don't think so' was intended to lead to his point that approval of his own marriage entails consent to the other (791ff), but Kallippides either cannot or will not see what he has in mind, and goes on to justify his attitude. For τί . . . οὐ . . . , see, e.g., Herondas 6.74f τί δ' οὐ, Μητροῖ, ἔπραξα ('I did all I could'); for οὐ μοι δοκεῖς cf. 345. οὐ μοι δοκῶ Plat. *Theact.* 158 e, οὐ δοκεῖ Lucian, *Deorum Dial.* 20.4; for the exchange in general, 818ff. [Punctuation: alternatively τί δέ; οὐ συγκέχωρηχ'; with OCT Gallavotti *et al.*; ed. pr. and others (less appropriately) put the second question mark after λαμβάνειν. For τί δέ; cf. Denniston, *Particles* 175. 785: προσεδοκουν P¹; cf. *NTGramm.* §90.]

788ff νῆ τοὺς θεοὺς ἔγωγε sc. βούλομαι καὶ φημι δεῖν, the words uppermost in the speaker's mind. For the sentiment cf. Aristaeetus, *Ep.* 2.8 καὶ τὴν συνάφειαν ἡγούμην βεβαίαν, γνώσκων ὡς ἀσφαλέστερον καθίσταται γάμος ἐκ πόθου τινὸς τὴν πρόφασιν εὐτυχήσας: perhaps, as Marzullo suggests, a reminiscence of the present passage. From it is constituted, by a somewhat dubious method, Com. Adesp. 180 K . . . ἀσφαλέστερος καθίσταται | γάμος ἐκ πόθου τὴν πρόφασιν ἐξευρών τινος. [Doubt is cast on the text by the uncertainty of ὅτι (α[or ε[being at least equally likely), and by the correction in P, the intention of which remains hard to fathom; perhaps the writer expected the recurrent phrase τοῦτο γνώσκων ὅτι and added τοῦτο as a note from his original. If with Lond. we assume the τοῦτο to be genuine, γνώσκων may well be a wrong tense for γνούς; νῆ τοὺς θεοὺς γε τοῦτο Foss. The general run of the dialogue and the presence of ἔγωγε (if sound) suggest an elliptical answer rather than one with a finite verb; but Page (for example) would read νῆ τοὺς θεοὺς ἔγωγε τοῦτ' ἔγνων ἀ[εί, and Gallavotti νῆ τοὺς, ἔγωγε τοῦτο γνώσκων ἔ[φην (cf. frg. 311).]

789-90 γίνεται, of an expected result: cf. 662. τοῦτο ποεῖν = γαμεῖν, cf. 676f and n. [πο(ι)εῖν/πονεῖν is a common textual variant (e.g. *Epitr.* 147): the latter, adopted by OCT *et al.*, seems to me less likely here. οὕτω Foss, Jean Martin (-τως Blake).]

791-4 'So I am to marry the young man's sister and think him worthy of us? But how can you now say that you will not marry my sister to him?'

The language reflects the young man's mounting indignation, soon to break out into an impassioned moral tirade. ἔπειτα . . . ἐκεῖνον; presents a proposition which is supposed to follow automatically from

what Kallippides has said; *πῶς δὲ . . . τὴν ἐμήν*; raises an objection intended to destroy his position as self-inconsistent. The sentence should probably not be punctuated as a single question with ed. pr., for its parts are distinct, the *ἐγὼ μὲν* not being in balance with *πῶς δέ* κτλ. Nor is a colon after *ἐκεῖνον* to be preferred (Gallavotti, OCT). For *ἔπειτα* cf. Plato, *Gorgias* 466 c, *Theaet.* 196 d, and LSJ s.v., II.3; for the future, cf. S. *Ant.* 726f οἱ τηλικοῖδε καὶ διδαζόμεσθα δὴ | φρονεῖν ὑπ' ἀνδρὸς τηλικοῦδε τὴν φύσιν; [P's *τοῦτο* is appropriate as antecedent to οὐκ ἀντιδώσειν (see, e.g., *Epir.* 324), and probably rightly preserved by Gallavotti, van Groningen *et al.*; others, including OCT, adopt ed. pr.'s *τούτω*; but the indirect object is easily understood. *σὺ φῆς*: λέγεις Lond.; ἔφησ Gallavotti.]

794-6 Kallippides is driven to reveal his underlying motive: one destitute in the family is enough. *πρωχός* is a strong word, prompted no doubt by strong feelings; Kallippides is vastly richer than his neighbours, but would hardly have used it in a calmer mood. Cf. 836 and on 842-4. [Jean Martin, followed by Jacques, gives *αἰσχρόν* λέγεις to Sostratos.]

797-812 (i) *Text*: The version of this speech preserved in Stobaeus enables us to supplement P with more than usual confidence, but must be used with great care to correct it. Passages of ancient authors culled by anthologists are liable to suffer both casual alteration and wilful 'improvement' intended to make them read more plausibly in their new isolation: the flower in the vase looks different, and sometimes *is* different, from the flower on the plant. A succinct account of this kind of textual manipulation is given by O. Hense, *RE* 'Ioannes Stobaios' 9.2 (1916) at col. 2583f; that it is present here is strongly suggested by the nature of the variants in 800-2, where, if we ask the question *utrum in alterum abiturum erat*, Stobaeus' text appears infinitely more likely to represent an 'improved' version of P's (or one very like it), than P's does to represent a corrupt or 'emended' version of what we read in Stobaeus. The extreme application of this principle may be seen in ed. pr., where (except for *πάτερ* in 806 and *πολλῶ δὲ κρεῖττον* in 811), P is followed entirely where present (its readings in 804, *ταῦτα/πάντα* (?), and at 809 end are too doubtful to count here). But we may say that P is intrinsically the more likely to represent what Menander wrote without conceding it so much. The opposite extreme is exemplified in OCT, where P serves only to confirm (where it does so) the text as already established from Stobaeus, and the variants it presents are regarded as *prima facie* evidence of deep corruption in P's text at large (pref., p. vi). But if our judgement of the Greek leads us to prefer this view, we may well be left with the uneasy suspicion that it agrees with the taste of the anthologist and not that of the poet. The detailed points at issue will be considered below.

(ii) *General commentary*: Sostratos argues that Kallippides has no proprietary right to his wealth: Fortune, the real owner, may dispossess him. He should not therefore hoard what he may lose to someone less worthy; but while he has control of it, he should use it to secure the permanent good of friendship. Like Gorgias in his 'serious speech' at 271ff, he begins from a form of the commonplace that human prosperity is finite and variable, but the occasion allows him to develop a more positive theory of conduct for the rich man, which is complementary to what Gorgias has said, and gains in point from the audience's recollection of the earlier scene. As there, the young man's righteous indignation gives life to the moralizing; and it comes with added piquancy from son to father: compare in general frg. 612, where a mother is angrily reproached for her insistence on the value of belonging to a good family, and T. *Adel.* 660ff, where Aeschinus accuses Micio of inhumanity.

The idea that a man's worldly goods are held in trust and not owned appears in a strikingly parallel form in Euripides, *Phoen.* 555ff οὗτοι τὰ χρήματ' ἴδια κέκτηνται βροτοί, | τὰ τῶν θεῶν δ' ἔχοντες ἐπιμελούμεθα. | ὅταν δὲ χρήζωσ' αὐτ' ἀφαιροῦνται πάλιν. | [ὁ δ' ὄλβος οὐ βέβαιος ἀλλ' ἐφήμερος]. It may be that Menander had this passage in mind. Webster, *SM* 201, notes the kindred idea that the goods given by Fortune are only a loan (a) in Demetrius of Phalerum, *περὶ τύχης*; and (b) in some lines which possibly derive from Menander: (a) Polyb. 29.21 = D., frg. 81 Wehrli; (b) M., frg. 598 Kock – rejected by Koerte. Demetrius also took what appears as the last line of the Euripidean passage quoted above as one of two texts for his remark that the poet was right, but should have said that human affairs can change in a moment, not in a day (Plut. *Cons. ad Apoll.* 6.104 a = D., frg. 79 Wehrli). Here as elsewhere there is something to suggest that Menander and the philosophic theories of his contemporaries are on common ground; the stress on the value of friendship is paralleled in Theophrastus, *On Marriage*, who advises the wise man to use his wealth well in his lifetime among carefully chosen friends (cf. 816), and not to leave it to the uncertain use of his heirs after death (St. Jerome, *adv. Iovianum* 315 [Migne, *Patr. Lat.* 23.290f]: see Webster, *loc cit.*, and in general on 230f above).

797f ἀβεβαίου πράγματος: cf. Alexis 281 K τῶν γὰρ ἀγαθῶν τὸν πλοῦτον ὕστατον τίθει | ἀβεβαϊότατον γὰρ ἐστὶν ὧν κεκτήμεθα. | τὰ δ' ἄλλ' ἐπιεικῶς τοῖς ἔχουσι παραμένει.

παρამενοῦντα 'will stay with you' is the *mot juste* by sense and by usage, as e.g. in Alexis, quoted above, and E. *El.* 942. P's *περιμενοῦντα* 'will be in attendance' seems more likely to be a textual confusion (perhaps prompted by *περιμενεῖς* 16 lines earlier) than to be a flight of fancy by Menander [*περι-* confused with *παρ-*: cf. Wyse on Isaeus 11.47.]

800 τούτων: the grammatically plural *χρήματα* are thought of as a

single entity (as e.g. at Thuc. 1.80 τοῖς χρήμασιν . . . τούτου): as it were 'riches . . . this (your stored wealth) you can keep and share with no-one'. The sequence χρημάτων . . . πράγματος . . . ταῦτα . . . τούτου . . . ὦν is considered to be 'impossible' by some critics, but seems an acceptable inconsequence from a speaker whose thoughts are presented as 'live' and not neatly worked out in advance; with similar ease the Megarian's pigs in A. *Ach.* (being called χοῖροι, χοιρία and χοιρίδια) are spoken of with a plural verb in one breath and a collective singular in the next: 797 ἤδη δ' ἄνευ τῆς μητρὸς ἐσθίουεν ἄν; but 799 τί δ' ἐσθίει μάλιστα; 807 οἶον ῥοθιάζουσ' but 808 ὥς Τραγασαῖα φαίνεται; then 809 (new speaker) κατέτραγον. For repetition of the demonstrative in close sequence, see Jackson, *Marginalia Scaenica* 220, who quotes among other passages Ar. *Birds* 181-4. [ἄλλω (Stob.) I take to be an anthologist's attempt to achieve grammatical tidiness: if Menander wrote ἄλλω it is hard to see what stroke of accident or critical intent could have produced τουτου in P. τοῦ σοῦ (Kapsomenos) is a good suggestion: i.e. τουσου > τουτου, whence ἄλλω; τούτων Jacques.]

800-2 ὦν δὲ μὴ σὺ κύριος εἶ introduces the antithesis to εἰ μὲν γὰρ οἶσθα ταῦτα . . .; neg. μὴ because the thought is still of a general hypothetical character. The second clause, introduced by μηδέ, explains and amplifies the first: '... and which you hold not as your own property, but entirely as that of Fortune.' πάντα acc. governed by ἔχεις, although the leading clause had not αἶ but ὦν governed by κύριος εἶ. σαντοῦ, possessive gen. for possessive adj., as in αὐτοῦ ποιεῖσθαι; cf. 731f above, and σαντοῦ νομίζεις εἶναι τὰ τῆς πόλεως Lys. 30.5. Sostrotatos argues here that Kallippides is not κύριος of his wealth in the sense of being 'rightful owner'; at 805ff he shifts his ground and talks of him being κύριος in the sense of being 'in control'. The word is a technical term in both senses (cf. Wyse on Isaeus 8.31); as in 811f the language takes an appropriate colour from the legal vocabulary of property; and the suggestive power of the words is more important to the speaker than the precision of the logic. [The version in Stob. apparently began by seeking the antithesis to εἰ μὲν γὰρ in a second εἰ clause, the preceding line being modified accordingly, with αὐτὸς ὦν δὲ κύριος in parallel with μηδὲν ἄλλω μεταδιδοῦς. So far as the text of Stob. is concerned, P confirms Meineke's εἰ μὴ δὲ σαντοῦ for the unmetrical εἰ δὲ μὴ σαντοῦ of the MSS, of which εἰ δ' οὐ σαντοῦ (A²) is presumably an emendation. Since the neg. has to go closely with σαντοῦ, the collocation εἰ μὴ was felt, perhaps rightly, to be unfortunate. ὦν δὲ κύριος . . . (M^d) happens to agree with P's ὦν; if not a mistake, it may represent an attempt to take κύριος as 'trustee'.]

μὴ . . . φθονίης, if sound, is a surprising alternative for the μὴ φθόνει or μὴ φθονήσης which might have been expected in correspondence with φύλαττε above. But the opt. of wish may on occasion assume a jussive force analogous to that of a command: cf. 565 γένοισθε

followed by *συνάγετε*, and n. there; for the neg. form, cf. the phrase *μὴ ὄρασι ἴκοιο* (LSJ, s.v. *ὄρασι*; *Perik.* 131 (?), *Phasma* 43 (?)); Dem. 20.161 *ἐὰν δ' ἀποψηφίσῃσθ', ὃ μὴ ποιήσατε . . .*; Xen. *Oec.* 10.4 *εὐφήμει . . . μὴ γένοιτο σὺ τοιοῦτος*.

[*μήτε* (P) is adopted by ed. pr. *et al.*, but I know of no adequate defence for it. *μήτοι* Diano: for *τοι* in this position, cf. Denniston, *Particles* 547. *τί ἂν* (Stob.) looks too like a simplification of an unusual construction to inspire trust; *μηδέ*, *μή γε* are also suggested, but seem unlikely.]

804 *ἀφελομένη*: cf. E. *Phoen.* 557 (quoted above), Alexis 265 K.8 *ἀφείλεθ' ὅσα δεδωκὸς ἦν. παρελομένη* (Stob.) may be as good, but is no better; one source or the other has substituted a synonym – presumably Stobaeus. P, though badly damaged, appears more likely to have had *ταῦτα* than *πάντα*, and I venture, with Gallavotti, to print it. *προσθήσει* 'will hand over'; *πάλιν* 'in turn', as e.g. in 113.

805-6 *σε . . . σε*: for the repeated pronoun, cf. Ar. *Ach.* 383f *νῦν οὖν με πρῶτον πρὶν λέγειν ἑάσατε | ἐνσκευάσασθαι μ' οἷον ἀθλιώτατον*, with discussion and other examples given in KG 1.660 and by Fraenkel, *Beobachtungen zu Aristophanes*, 89-91 and 216. Kraus rightly retains the text, quoting *ἐμέ . . . ἐμέ* from *Samia* 206 (a different kind of repetition); the general preference is for *διόπερ ἔγωγε* (Tyrwhitt.; so OCT). [Add, perhaps, from Epicharmus, *Odysseus Automolos καὶ ταῦτα δὴ με συμβολατεύειν μ' ἔφα*: frg. 100 Kaibel + P. Oxy. 2429, fr. 1 (c).]

806-7 *κύριος*: cf. on 800-2. *τούτων* is left unexpressed, as is the object of *χρησθαι*, unless the *αὐτόν* of Stob. is wrong. *αὐτοῖς* Kock, but see the following note.

807-10 Kallippides should be noble and not mean-spirited both in enjoying what he has himself and in sharing it. (The error of Knemon's life, one might say, was that he failed on both counts.) Cf. especially Aristotle, *Eth. Nic.* 1169 a 11ff *τὸν μὲν ἀγαθὸν δεῖ φιλαυτὸν εἶναι (καὶ γὰρ αὐτὸς ὀνήσεται τὰ καλὰ πράττων καὶ τοὺς ἄλλους ὠφελήσει)*. The whole analysis of generosity in this and the preceding chapter of *Eth. Nic.* is worth reading as a commentary on Sostratos' attempt at an argument for enlightened self-interest. See further Alexis 265 K *τοὺς εὐτυχοῦντας ἐπιφανῶς | δεῖ ζῆν φανεράν τε τὴν δόσιν τὴν τοῦ θεοῦ | ποιεῖν* – the theory there being that if wealth is hidden away the god who gave it will suspect ingratitude and take it back; and earlier, Thuc. 2.40.4 with Gomme's note (*οὐ γὰρ πάσχοντες εὖ ἀλλὰ δρῶντες κτώμεθα τοὺς φίλους. βεβαιότερος δὲ ὁ δράσας τὴν χάριν ὥστε ὀφειλομένην δι' εὐνοίας ᾧ δέδωκε σώζειν*); and Pindar, *Nem.* 1.31ff *οὐκ ἔραμαι πολλὸν ἐν μεγάρῳ πλοῦτον κατακρύψαις ἔχειν, | ἀλλ' ἐόντων εὖ τε παθεῖν καὶ ἀκοῦσαι φίλοις ἐξαρκέων*.

808ff *τοῦτο* refers collectively to *χρησθαι γενναίως*, *ἐπικουρεῖν* κτλ.

ἀθάνατον: 'undying' – the idea is not that the good men do lives

after them, but rather that unlike money it lasts: friends whom you have secured by generosity will make good a misfortune by repaying their debt of gratitude. [809: P presumably had *εστιν, εστι* being too short. What stood at the end of the line is unclear: ed. pr. transcribes as *πταισαστήχη*]; it may well be, however, that the writer of P was in difficulty with his original, and has produced a nonsensical misreading, as in 98.]

811-12 An appropriate *gnome* to end the speech. 'Hidden wealth' appears to make a somewhat forced contrast with a 'visible' or 'real' friend, but Sostratos is using the words partly for the sake of their technical connotations, *ἀφανής* being applied to personal property (such as money), which is or may be private in the sense that *ἐμφανής* or *φανερὸς οὐσία* (e.g. land) is not. Cf. Ar. *Eccl.* 601f (quoted by Waddell); LSJ s.v. *ἀφανής* 5, and for more examples, Wyse on Isaeus 6.30. For the sentiment, Dr J. R. Green refers me to E. *Or.* 1155ff: *οὐκ ἔστιν οὐδὲν κρεῖττον ἢ φίλος σαφής, | οὐ πλοῦτος, οὐ τυραννίς.*

κατορύξας ἔχεις: 'keep buried'; cf. *κατακρύψαις ἔχειν* in Pindar, quoted under 807-10.

813-19 Kallippides' generosity reasserts itself. By being based on reasoned consent, and not mere amenability to persuasion, it emerges as a positive quality, something better than the mechanical liberality of an over-fond father.

813 *οἷσθ' οἷόν ἐστι*: cf. *τοιούτὸν ἔστιν Heros* 6; *οἷσθας*] *οἷ[όν ἐ]στιν, οἷμαι Perik.* 152 (suppl. Wilamowitz). [*οἷσθ' οἷός ἐστι* (P) is preserved by some, and referred to *πλοῦτος*; but neither this nor ed. pr.'s *οἷσθ' οἷός εἰμι* (so OCT) seems as likely to be right.]

814 'I shan't take it to my grave with me. How could I?' Sostratos will inherit the fortune: he may as well use it sensibly in his father's lifetime. Cf. under 797-812 (ii).

816 *δοκιμάσας*: rightly taken with *πᾶντε τοῦτ'* by ed. pr.; the text is punctuated accordingly; *sc. αὐτόν*. [*φίλον δοκιμάσας*; OCT *et al.*] *ἀγαθῇ τύχῃ*: cf. on 422.

817 'Why moralize to me?' – a gentle reproof which helps the audience to see Sostratos' outburst in proportion.

The end of the line is wholly uncertain. *πόριζε* and *βάδιζε* appear to be alternative readings, one of which has driven out some word or words of the text. Assuming the latter to be genuine, in the sense 'Carry on', 'Get on with it', we may perhaps supply *νοῦν ἔχεις*: cf. 736, 884; and for the tone of the remark, compare T. *Adel.* 564: *abi, uirum te iudico* (Demica, of Ctesiphon). [Alternatives proposed and possible are very many: e.g. *βάδιζε ταῦτα νῦν* Lond. (providing an object); *πόριζε πόριζε* δὴ ed. pr. (introducing a 'split anapaest': cf. *Introd.* IV, p. 66 (k)); *πόριζ' ὅτω θέλεις* van Groningen ('θέλεις if

so?); πόρισον βάδιζε καὶ Kraus (assuming πόριζε to be a wrong form). OCT and others obelize.]

818 δίδου, μεταδίδου: for the repetition, cf. Alexis, *Asotodidaskalos* 25 Κ πινῶμεν, ἐμπινῶμεν. [Arnott, CQ 1955 at p. 214.]

819 ἐκῶν; κτλ. Kallippides agrees by the light of his better judgement, not in spite of it. The exchange neatly underlines a major point of the scene (see under 813-19), but it is entirely natural, after what has happened, that Sostratos should be anxious for complete reassurance, and that Kallippides should emphasize his sincerity. Cf. T. *Adel.* 699f *Micio*: abi domum ac deos conprecare ut uxorem accersas: abi. | *Aeschinus*: quid? iam uxorem? M. iam. A. iam? M. iam quantum potest. [Arrangement of speakers: Gallavotti and Page prefer . . . ἐκῶν. (Σω.) ἐκῶν; (Καλλ.) εἰ ἴσθι . . ., assuming that P has failed to mark a change after the second ἐκῶν (double point), rather than after σοι in 818 (paragaphus and double point).]

820 'Then I'll call Gorgias.' Content with the ground he has won, Sostratos does what he had set out to do. See under 784ff.

821f Menander takes a short cut to the next stage of the action by having Gorgias overhear the whole discussion. He was 'coming out'; we should perhaps not stop to wonder why, but if we do we can think that he was anxious at the delay: μικρὸν διαλιπὼν παρακαλῶ σε Sostratos had said, 783. He was πρὸς τῇ θύρᾳ 'at the door' and behind it, like Charisios in *Epitrepontes* (cf. 563ff). He may have been seen peering out, but should not, one feels, do anything to lay stress on the eaves-dropping and distract attention from the scene on stage. His remark might be accepted by an ancient audience either as confirmation of what they have seen or as a substitute for what they have not; it is both necessary to the dramatic situation and consistent with the straightforwardness which is one of Gorgias' characteristics. It was, no doubt, a venial fault to stay and listen to what so obviously concerned his sister's future and his own; but he declares himself at once. [Overhearing: see Webster, *SM*, index s.v.; Duckworth, *Nature of Roman Comedy* 109ff, with further references.]

823 τί οὖν; 'What follows?' 'So what?', leading to the main point. Cf. τί οὖν λέγω; 284. [(Σω.) τί οὖν; Thierfelder, followed by van Groningen and others. σ' ὦ Σώστρατ' OCT (Page).]

823-34 Gorgias, like Kallippides, has his pride — that of the poor man who will not accept favours. It momentarily triumphs over his respect and friendship for Sostratos. Compare Euclio in P. *Aul.*, unwilling to have his daughter marry the wealthy Megadorus (220ff, cf. 244ff). Sostratos simply does not understand; his father is surprised, but admiring, 835f.

828f Tr. perhaps '... as to marrying your sister, I'd like to, but ...' 'What do you mean, "like to, but ..."?'

καλῶς ἔχει ('I am content', 'It suits me') can express both genuine enthusiasm and polite reluctance (as here), according to the tone and context in which the words are said. For the former sense, cf. Isaeus 2.11 ἔφη δοκεῖν αὐτῷ καλῶς ἔχειν . . . ἐκ ταύτης τῆς οἰκίας ὑόν αὐτῷ ποιήσασθαι 'said it seemed a good idea to adopt a son from the family'; for the latter, cf. *Psik.* 266f, Antiphanes, *Mytilis* 165 K. A. βούλει καὶ σὺ, φιλάτη, πιεῖν; (B.) καλῶς ἔχει μοι 'Will you join me, dear?' 'I'm quite happy' (= 'No, thank you'). Further examples and discussion of such phrases will be found in Gow's note to Theocr. 15.3 and the commentators on Ar. *Frogs* 508; cf. also LSJ s.v. ἐπαίνέω III. The antithetical shape of the sentence suggests that the speaker was about to say something more directly negative, like οὐ βούλομαι or οὐκ ἂν δυνάμην; hence it might be better, with OCT, to print a dash after λαβεῖν.

829-31 'I think it's unsatisfactory to live in luxury by others' hard work: one should have one's own resources': i.e. he will not marry money.

τρυφαίνειν (for τρυφᾶν) is not so far recorded, but should not therefore be altered: closely parallel formations are λυσσαίνειν (for λυσσᾶν), and ὀργαίνειν (for ὀργᾶν): cf. Schwyzler I.733; we know χλιδαίνεισθαι in the sense of χλιδᾶν only from Xen. *Smp.* 8.8, and χηραίνειν in the sense of χηρεύειν only from Herondas 1.21; some other denominative verbs in Menander are relatively rare: e.g. ἀλαίνειν frg. 806, παθαίνεισθαι *Ephr.* 769. [τρυφᾶν ἐν plerique, adopted in OCT and by some others.]

συνλεξάμενον δ' αὐτόν: understand not ἡδύ μοι δοκεῖ τρυφαίνειν but supply from τρυφαίνειν a neutral or contrasting idea like that of διάγειν or φεῖδεσθαι. As often in Greek the second member of the antithesis is left to be completed from the first: KG II.566f. [δοκῶ P preserved by ed. pr. *et al.*, seems indefensible.]

833f κέκρικα answering κρίνεις: 'I do indeed consider myself personally worthy of her – but I do not think it right that I, a man with little, should receive much.' [P's word-order, which has found defenders, seems only capable of giving a sense impossible in the context.]

[836-41 The loss of the beginnings of these lines in P makes it hopeless to do more than imagine ways in which Menander might have written them. As usual in such places, the text given here must be viewed by the reader with appropriate scepticism. Several widely differing versions are set out and discussed by van Groningen, *Ét. Critique*; and I have thought full illustration unnecessary: OCT adopts no supplements.]

836 περίεργος: an attractive and plausible supplement. Tr. perhaps 'Your excess of conscience does you credit.' The remark is of the same kind as Sostratos' ἐλευθερίως γέ πως ἄγροικός ἐστιν of Knemon's

daughter, 201f. Gorgias could have said nothing, and simply accepted what was bound to come – an offer of marriage with a handsome dowry. By intervening gratuitously to his own material disadvantage, he shows at the same time what Kallippides regards as an excess of conscientious zeal and a kind of honest independence which is the mark of the true gentleman. For *περίεργος*, cf. esp. *Epitr.* 86 and Theophr., *Char.* 13 *ad init.*; for the comment on Gorgias' character, cf. 321 above. [The line in P begins with traces best suited to be *π*, but interpreted by some, after ed. pr., as a paragraphus under 835 – an erroneous one if so. The next letter could have been *ε* or *α*; that before the *ο* was joined to it by a horizontal stroke which suggests *γ* or *τ*, possibly *π*. Alternatives proposed include *παράκοπος* Barigazzi; *ἀγροίκος* Merkelbach (quoted but not adopted in OCT); *ἀπόπληκτος* Mette.]

836f 'You have no money and you want to appear to have.' Kallippides presumably developed the paradox implied by his last remark. See above and on 838. [Bingen and Mette take the sense to be complete at *δοκεῖν*; Barigazzi completes it with *φρονεῖν*; others otherwise. Quincey would emend and read *οὐχ ἑκὼν βούλει δοκεῖν | πείθεσθ'*: this is the suggestion quoted in OCT.]

837-40 'You can see I'm persuaded, and your attitude has persuaded me twice over, so don't be senseless as well as poor: don't run away from the prospect of security which this marriage offers you.'

[The provisional text given is based on these considerations: (i) It seems likely that Kallippides continues to *σωτηρίαν*, where P has a dicolon. It is true that other signs of change of speaker may have been given in the lost portion of P, and or omitted, but the echo of *συμπεπεισμένον μ'* in *τούτῳ μ' ἀναπέπεικας διπλασίως* is, I believe, a strong argument *against* introducing Gorgias, as do ed. pr. *et al.*: *μικρὰ λαβ]έ. (Γο.) τούτῳ . . .* ed. pr.; *λαβέ. (Γο.) εἶγ]ε . . .* Mette; *alii alia*. (ii) If Kallippides does continue, it may well be that 838 is parenthetic; Merkelbach, however, suggests *ἀρνεῖ δ]έ, . . .* We have also to accept that Gorgias' objections collapse with startling (but not, I think, incomprehensible) suddenness, 841. (iii) 839-40 should mean 'It would be mad to refuse', but remain very difficult. 839 must be considered corrupt as well as mutilated, since the scansion *ἀπόπληκτος* is irreconcilable with what we know of Menander's practice (see 414 n.); in 840]s seems possible, but not typically formed, and therefore doubtful. For comparison with the version given, I quote (a) ed. pr. (*Γο.*) *. . . μὴ γὰρ λαβ]ὼν πένης ἀπόπληκτός θ' αἶμα | ἦν — ὄφελο]s (πένης <ᾶν> Kraus, Mette); (b) αἰεὶ δ' αἶμ'] ὦν πένης <τις> ἀποπληκτός θ' αἶμα | τίν' ἐλίτ]δ', suggested *exempli gratia* in OCT (*τίν' ἐλίτ]δ'* Barrett).]*

838 *αὐτῷ δὲ τούτῳ*, on the view taken here, refers to *οὐκ ἔχων βούλει δοκεῖν ἔχειν*. [‘fort. *αὐτῷ δ]έ'* OCT.]

839 τις: cf. LSJ s.v. A.II.7; ἀπόληκτος 'senseless' as e.g. *Epitr.* 385, *Perik.* 246. It is a strong word; for its literal meaning cf. 312 above.

841 νικᾶς, cf. *Perik.* 162 ὁμολογῶ νικᾶν σε; perhaps κρατεῖς, cf. 958. The sudden change of heart which this version postulates is, perhaps, psychologically plausible in view of Gorgias' affection for Sostratos and his long-standing respect for Kallippides (cf. 773ff); but one suspects also that the poet has extracted all he wishes from the situation, and sees no cause to develop it with a further display of reluctance or a more fulsome assent. Note also Gorgias' behaviour at the end of Act III, and see n. there on 616-19. [(Σω.) οὐκοῦν τ]ὸ λοιπὸν ed. pr.; ὑπ]ὸλοιπον Gallavotti, Shipp. The scansion ἡμῖν is unjustifiable in Menander.]

842-4 The formula of betrothal; cf. *Perik.* 435ff, 761-3 above, and frg. 682 with Koerte's note.

The dowry of three talents (18,000 drachmas) is of course a vast amount in Gorgias' eyes. From being the owner of a χωρίδιον which barely supported two people and a slave (23ff), he now finds himself in charge of Knemon's estate 'worth about two talents' as he told Sostratos (327f); even so, the talent which he proudly claims to have for his sister's dowry (representing half its value), is outclassed by what the rich man can give, and even waved aside in a lordly gesture of generosity and trust. To Kallippides, Gorgias is a 'have-not' (836), 'a poor man', even (in the heat of the moment) a 'destitute' (795).

By real life standards (in so far as we know them), it seems probable that these figures are high; but Menander is concerned to make points in a drama, not to present economic statistics. He chooses large round sums, presenting a generous and unmistakable scale of status between the three households. Kallippides' dowry is vast to show, apart from all other indications, how very wealthy he is – the common condition of a comic hero's father-in-law; Knemon's estate is given a value which makes it manifestly much larger than that of Gorgias, and far too large for a normal Attic farmer to work alone (of course, even Knemon can only work part of it, 163ff) – a value, moreover, which will divide simply and equitably by two to yield an impressive dowry for his daughter and the prospect of a respectable living for the rest of the family once Gorgias takes it in hand (739-49). At the same time, the old man can be characterized as 'a poor farmer' because he chooses to live, work and behave like one – quite unnecessarily, as the audience must realize (30ff, 129ff, 603ff and elsewhere).

For the economic historian, the mixture of truth and 'lies like the truth' in the lives of comic characters presents some diverting problems; for the translator, the choice of equivalents in modern coinage is a matter of taste as much as calculation: for this play Webster (*The Birth of Modern Comedy*, 5) and Arnott, in his English version, reasonably equate the talent with £5,000.

[See in general Webster, 'First Things First', in *Proc. Class. Ass.* 57 (1960) at pp. 18ff; for an attempt to work out the values of the *Dyskolos* in terms of fourth-century reality, see E. Cavaignac, *Bull. Ass. Budé* 1960.367ff; on marriage contracts, T. Williams, *Wiener Studien* 1961.43ff; on dowries, H. J. Wolff, *RE* *πρὸς* 32.1 (1957) at col. 139ff and M. I. Finley, *Studies in Land and Credit* . . . (1951) 79, 266ff, both with further references. Finley, rightly discounting the vast dowries of Comedy as factual evidence, concludes that 'Roughly, 3,000-6,000 drachmas seems to have been the accepted standard for the wealthiest people': among the exceptions is a dowry of 14,000 drachmas in the third-century register from Mykonos (Dittenberger, *Syll.*³ 1215). *Sizes and values of estates*: Finley, *op. cit.*, esp. 57ff; Pritchett, *Hesperia* 1956.269ff; A. H. M. Jones, *Athenian Democracy* (1957) IV (=Econ. Hist. Review 8 (1955) 141-55). Two farms at Eleusis and Thria involved in the lawsuits of Isaeus 11 and [Dem.] 43 are said to have been worth 2 and 2½ talents respectively; but these appear to be exceptionally high values for single holdings.]

845f ἔχεις μὴδ' αὖ σὺ λίαν; 'Surely you're not too well off yourself?' It is a characteristic of the 'overzealous' man in Theophrastus 13 to commit himself to more than he can perform, and Kallippides, who seems to have thought of Gorgias as εὐγενῶς περίεργος (835f) is tactfully solicitous for the young man's own finances if he gives as much as a talent for his sister's dowry.

The text and interpretation are much disputed. I prefer to accept what P gives and punctuate as a question – which, containing the neg. μὴ, expects (though it does not in fact receive) a negative answer. On this view, ἔχεις is first word because it takes up Gorgias' ἔχω – a phenomenon of word-order well described and illustrated by G. Thomson, *CQ* 1939 at p. 148, in discussing deferred interrogatives. The negatives when used in interrogative sentences may be similarly placed, as the following three examples show. (a) Plato, *Smp.* 202 c εὐδαίμονας δὲ δὴ λέγεις οὐ τοὺς τὰγαθὰ καὶ τὰ καλὰ κεκτημένους; (taking up φῆς εὐδαίμονας εἶναι and φάναι . . . εὐδαίμονα εἶναι from the previous question); (b) E. *Hip.* 799 (Theseus) οἴμοι τέκνων μοι μὴ τι σὺλᾶται βίος; (takes up from νέοι θανόντες ἀλγυνούσιν σε); (c) Plat. *Prot.* 332 c τούτῳ μὴ ἔστι τι ἐναντίον ἄλλο πλὴν τὸ βαρὺ; (takes up from the previous question ἔστι τι ὅξυ ἐν φωνῇ);. ἔχεις, being used without an object, is 'have' in the sense 'be wealthy', and hence can be qualified by λίαν rather than constructed with e.g. περιττά.

[*Alternatives*: If, with ed. pr., the remark is taken as a statement, the only likely force of the neg. is that of tentative suggestion (see, e.g., Goodwin, *MT* §269). That would be inappropriate: hence Flacelière proposes to substitute οὐδ' αὖ. If, with OCT (Fraenkel) *et al.*, ἔχεις is taken as a separate question, μὴ . . . λίαν can be thought of as an elliptical expression meaning something like 'Don't say too much' or

'Don't be too ambitious' (see, e.g., Schwyzer II.707); but then the force of αὖ is hard to see: hence μηδὲν σὺ λίαν Barigazzi, μὴ δῶς σὺ λίαν Arnott.]

ἀλλ' ἔχω: probably understand τάλαντον προῖκα τῆς ἐτέρας 'I have it, all the same'; otherwise the remark is simply a negative to Kallipides' question: 'On the contrary . . .' One might insist on providing a dowry for several reasons, among them family pride, and the desire to give the girl a kind of security from her financial stake in the marriage; Gorgias has further accepted Knemon's arrangement that the girl shall have half the estate: but Kallippides' warm generosity sweeps Gorgias into assent 849. [Ed. pr. rightly gives τὸ δὲ χωρίον to Kallippides. ἀλλ' ἔχω τόδε χωρίον Callavotti introduces an anomalous use of the demonstrative without the article; if we suppose that the change of speaker comes after χωρίον, it may be right, with OCT, to read τό γε (Quincey *et al.*).]

846f 'Le domaine, garde-le tout entier pour toi' (ed. pr.). Kallippides need not be supposed to know of Knemon's instructions, 737f; anyone would guess what the provision of a large dowry by a small farmer would involve.

849 τὰς παρ' ἡμῖν: 'our' womenfolk, the party in the shrine; cf. τὴν παρ' ἐμοῦ, 375; and compare in general T. *Adel.* 910.

ἀλλὰ χρή: 'Very well', given by Hesychius (quoted below the text) and by others as an equivalent of ἔστω. Cf. Denniston, *Particles* 18f.

850-1 The lines are too badly damaged for anything more than a sketch of their possible sense to be offered, and OCT does not restore. Compare in general *Epitlr.* 202f τὴν γὰρ μειοῦμεν ἐνθάδε | εἰς αὔριον δ' ἐπ' ἔργον ἐξορμήσομεν, τὴν ἀποφορὰν ἀποδόντες; and for εὐφρανούμεθα, here preferred to ed. pr.'s ἐσιτίασομεν, cf. Ar. *Ecc.* 1123 εὐφρανεῖ τὴν νύχθ' ὅλην. The sacrifice and feast originally arranged by Sostratos' mother to propitiate Pan is now to become an all-night party, the first stage of the wedding celebrations.

851f τοὺς γάμους ποιήσομεν perhaps refers to both weddings, although the plural in this phrase is normal of a single celebration: *Sam.* 328, *Georg.*, frg. 4, *Konciaz.* 5, etc.: see Headlam-Knox on Herondas 7.86-88. Anything as long as ἀμφοτέρους δὲ τοῖς γάμους makes the line hard to restore.

853 κομίσαστε refers collectively to Gorgias and his family, the plural suggesting what is later confirmed – that his mother and sister returned with Knemon to his house at 759 or soon after; Gorgias is about to fetch them from there. See on 867ff.

856-9 The distinction between a drinking party for the men and an all-night revel for the women is here one of name rather than nature,

as may be seen from the description at 935ff; they sit separately, but share the same celebration. Kallippides' reply is an urbane version of the traditional joke that women and wine are firm friends: cf. Athenaeus 10.440 e, and Oeri, *Typ der komischen Alten*, 13ff, 39ff.

859-65 Exit Kallippides to the shrine 'to get things ready'. This move adds a little to the atmosphere of bustle and festivity which is being created; it leaves the stage clear for Sostratos' brief monologue, which writes *finis* to his romantic adventure; and it also gives the actor who played Kallippides time to change and reappear as Simiche (see Introd. II.2). The dramatic situation is similar to that at T. *Adel.* 706ff; cf. also Chairea's brief monologue at *Eun.* 1044-9. [860-3: Another brief comparison between Stobaeus and P is possible: see under 797-812 (i). P reduces *χρή πράγματος* to *χρήματος* by its typical fault of haplography; in Stob. *φρονοῦνθ'* has apparently been replaced by *πονοῦνθ'* in an attempt to underline the point. *ποιοῦνθ'* Stob. codd. was rightly recognized as an error by Grotius: cf. on 790.]

860ff *πόει τοῦτ'*: 'Do'; cf. on 676f. *οὐδενὸς . . . ὅλως* together (cf. 865). *τὸν εὖ φρονοῦνθ'*: cf. Gorgias at 380f *εἴπερ λέγεις | ἃ φρονεῖς, ἐπιτύχοις*.

Successive sentences follow each other without connection; the speaker is represented as following an unpremeditated line of thought where it leads him.

862f *ἐπιμελεία καὶ πόνω*: cf. Gorgias at 764ff. The idea is a commonplace.

864 *ἐν ἡμέρᾳ μιᾷ*: cf. 187f *πόλλ' ἂν ἡμέρᾳ μιᾷ γένοιτ' ἄν*. The recall is surely deliberate; but the stress on 'one day' (as e.g. at T. *Eun.* 1047) perhaps has as much to do with the notion that change in human affairs is swift as with stressing the 'Unity of Time' in the action: see under 797-812 (ii); and on realism of time in Menander, cf. Webster, *SM* 178ff, and Bull. Rylands Library 1962.235ff.

866 Enter Gorgias with his mother and sister – a little flustered (as well they might be), and not quite knowing what is expected of them. *προάγετε δῆ*: cf. on 905f.

δεῦτε δῆ: 'Do come this way'; cf. Ar. *Eccl.* 952ff *δεῦρο δῆ, δεῦρο δῆ, | φίλον ἐμόν, δεῦρό μοι | πρόσσελθε . . . δεῦτε*, the plural form of *δεῦρο*, survives from Homer in Classical, post-Classical and Modern Greek; surprisingly enough, this seems to be the first instance of it known from ancient Comedy, and Shipp and others would therefore replace it by *δεῦρο*. [Cf. Schwyzer I.804, Headlam-Knox on Herondas 4.11. The second ε of *δεῦτε* is clumsily rewritten in P; but I see no sign that *δεῦρο* was intended.]

867ff *μῆτερ, δέχου ταύτας*: Sostratos speaks into the shrine, and continues (to Gorgias) 'Knemon not here yet?' Cf. 555f *ἐνθάδ' ἡ*

μήτηρ; ... ὁ πατήρ δέ; and van Leeuwen on *Ar. Thes.* 846. The elliptical phrase is wrongly taken as a statement by ed. pr., and attributed to Gorgias, against P.

ὅς ... καθ' αὐτόν; I prefer, with OCT (Lloyd-Jones) *et al.* to read this remark as a question 'What, when he begged ...?'; so also, perhaps at *Perik.* 221f; hardly at *Sam.* 197ff and 162ff above, where ὅς is similarly used.

ἰκέτευεν with object understood, as at 677: ἰκέτευέ μ' OCT (Lloyd-Jones). 'Begged me to take the old woman as well, so that he could be completely alone' is, I think, enough to show that Myrrhine and her daughter were with the old man. Gorgias does not need to call in both houses, and distract attention from Sostratos' monologue by dashing from one to the other.

Knemon persists in his determination to be left alone, even refusing to take part in the celebration of his daughter's wedding in Pan's shrine. 'We may doubt whether Menander sympathized', as Webster remarks (*SM* 200). What Gorgias, Sostratos and Simiche say of him is said as much in sorrow as in anger; but the close of the scene, and especially Simiche's speech of foreboding, is calculated to lay stress on his refusal, and hence to give some dramatic justification to the comic scene of ragging to which it looks forward. See under 880-958.

870 τοιοῦτος: 'Yes, he's like that', assenting to Sostratos' ὦ τρόπου ἀμάχου. The neuter τοιαῦτα is similarly used at *E. Hec.* 776, *El.* 645. Thierfelder compares *T. Andria* 919: sic, Crito, est hic: mitte. [Ed. pr. attributes ὦ τρόπου ... ἴωμεν entirely to Sostratos; perhaps, with Kraus, the division should be (Γο.) τοιοῦτος, ἀλλὰ πολλὰ χαιρέτω.]

871f As a countryman, Gorgias has something of Knemon's instinctive unsociability. A party of this kind, with ladies present, is something outside his experience, and in his rustic *diphthera* he will look out of place too. Webster (*SM*² 232) aptly compares frg. 761: εὐκαταφρόνητος τῇ στολῇ | εἴσειμι, καὶ τοῦτ' εἰς γυναικάς. Sostratos' up-bringing naturally makes him more self-assured, and he gaily sweeps the objections aside – a neat final touch of character contrast between the two young men. See on 932f (ii).

872 γυναιξιν ἐν ταύτῳ: cf. 933, *LSJ* s.v. αὐτός III. [873: οἰκεῖα: a simple and admirable correction by ed. pr., almost universally adopted.]

874 Sostratos and Gorgias go into the shrine; enter Simiche, talking back into Knemon's house in words which blend pity with disapproval and foreboding. Cf. on 574ff.

κἀγώ = I, as well as the others. See under 867ff.

[875 τάλαν τοῦ σοῦ τρόπου *Lond.*]

876f πρὸς τὸν θεόν possibly implies that the refusal was not only unreasonable to the family, but insulting to the god.

877f μέγα κακὸν 'a heap of trouble': cf. on 91.

νῆ τῷ θεῷ: see on 201f.

εὖ πάθεις: 'may all go well'; similarly εὖ πάθωμεν, Lucian, *Dial. Mort.* 10.10. [877: λέγω, ed. pr. – a stop-gap; 878 μείζον πότ' ed. pr.; μείζον ποτ' ἢ νῦν εὐπα[θεῖν Webster; alii alia.]

879 Enter Getas from the shrine, speaking back into it in reply to a remark which we are left to assume: e.g. 'I wonder how Knemon is?' Compare *Perik.* 61 (Enter Doris) ἐγὼ προ[ε]λ[θ]ῶ[οῦς] ὄψομαι, κекτημένη. Doris is genuinely trying to be helpful; Getas (who will assert in a moment that 'They're sending me to the invalid here') has apparently seen a good chance for an excuse to escape from the party. He wants to get Knemon alone and take some kind of revenge, but does not yet see how (884ff).

What stood at the end of the line is wholly uncertain; for ὡς ἔχω cf. 559. I assume that the piper plays, as P indicates, immediately after Getas has spoken his entrance line; the change of metre then comes when he continues with the musical accompaniment. [ὡς ἔχει 'comment il va' ed. pr. OCT prints δεῦρ' α[— — — —] with the comment '879 tetrametrum fuisse suspicatur Barrett.' I am not clear from the photographs whether anything can be said about the letter following δευρ-.]

ἀλλεῖ sc. ὁ ἀλλητής: a stage-direction written into the text, as in Ar. *Birds*, after 222 (so RVM; ἀλλεῖ τις B Ald.); ἀλλεῖ τις ἔνδοθεν *Frogs*, after 311 (RVM); διαύλιον προσαυλεῖ τις *Frogs*, after 1263 (RVMU, with minor variants). It could well go back to Menander himself: see *Intro.* III, p. 48 and n. 2. The piper seems to take Getas' appearance as a cue to play for a musical scene, and is amusingly rebuked: 880 n.

880-958 Finale: Knemon forced to join the party. Iambic tetrameters catalectic; for metrical description, see *Intro.* IV.

(i) The opening by-play with the piper confirms one's expectation from the metre that the scene is to be performed to musical accompaniment. Getas' command to the piper to stop in 881 may have been in vain; but it is possible to think of the accompaniment suspended or muted for the conspiracy between him and the cook; if so, it will presumably resume at full strength for the ragging of Knemon which follows, on the cue ἐγὼ προάξω πρότερος, κτλ. in 910; it is also possible, if we think of the style in general as recitative, to imagine it rising to a kind of song as the language rises to poetry in the description of the party, 946ff. What little is known about the delivery of words to music on the ancient stage is set out and discussed by Pickard-Cambridge, *Festivals*, 153ff. We may also plausibly suppose that the action was enlivened by exaggerated movements and gestures *ad lib.*, some of them possibly dance-steps or burlesques of dance-steps (e.g. at 910ff, 954.)

(ii) Until this play came to light, Menander was not known to have written in this metre, nor was there any good evidence that he allowed himself to end a comedy with a riotous scene of this kind – a descendant of the lively and varied *exodos*-scenes which we know in Old Comedy. As with the serious speech in trochaics in Act IV, we cannot say how exceptional the scene was by the standards of the later fourth century; but the new discovery materially increases the probability that the revels at the end of Plautus' *Stichus* were based on a similar finale in its original, Menander's *First Adulphoi*. See Webster, *S.M.*² 233, *S.M.* 141ff, and works quoted there. (We are concerned here only to note a possible Menandrian parallel; to consider the implications of the end of the *Dyskolos* for Roman Comedy and its musical scenes in general would take us too far afield: for some discussion of the matter, see D'Anna and Paratore in *Riv. di cultura class. e medioevale* 1959, 298ff and 310ff, and Fraenkel, *Elem. Plautini*, 268ff, 434, 443.)

Iambic tetrameter is a traditional comic metre, known from fragments of the fifth and fourth centuries as well as from Aristophanes (see White, *Verse of Greek Comedy*, 62ff). Webster (*op. cit.*) compares in particular the scene of 45 lines near the end of the *Clouds*, where Pheidippides turns the New Learning against his father and asserts his right to beat him (1399ff); note also, for the convivial tone of the latter part of our scene, the descriptions of parties in this metre preserved from Plato, *Lakones* (69 K, quoted in part on 950ff) and Philylios, *Auge* (3-4 K); and in New Comedy, Diphilos, *Agnoia* 1 K.

(iii) The dramatic justification for this ending to the comedy must be in part that it is an ending of a traditional kind, less surprising to an ancient audience than it is in performance nowadays. Continuity with the earlier action is secured by the persistent theme of celebration, by the comic reprise of the scenes of asking at the door from Act III, and by the fulfilment of the audience's expectation that there will be more trouble for Knemon, which he has [once again] done something to deserve; it is typical of Menander that the emergence of Getas as a schemer of ingenious improvisation – a trait which might have been taken for granted in a comic slave – was unostentatiously forecast at the moment when we first heard of him (181ff). The change of mood from high comedy to revel is marked for the audience by the notes of the pipe and the transition from ordinary dialogue metre which it heralds; the breaking of the dramatic illusion when Getas addresses the piper directly is possibly a further sign that seriousness has departed. See the following note. It remains a little difficult to accept Knemon as a figure of fun after what we have seen of him before – the more so the more we have been engaged by the sympathetic aspects of the carefully developed character portrait. But to leave Knemon alone in his self-imposed isolation and let him fade from the play would scarcely have been possible; to have him abandon the

last vestige of his principles and join the party without protest would have been tame or worse; he might, like Demea in T. *Adel.*, have been made to reverse his previous behaviour and join in the festivities all too enthusiastically; but – all else apart – he has no Micio to outdo in complaisance. Accordingly, he is bullied and teased into consent – a comic relief, we may say, after the seriousness of his last great scene, but one which comes dangerously near to compromising the subtle blend of amusement and serious feeling on which the best of this kind of high comedy is built. See under 932f (ii), and cf. Thierfelder in *Menandrea* (Univ. di Genova, Ist. di Fil. Class., 1960) 107-12.

880 τί μοι προσαυλεῖς; 'Why are you piping for me?' – in the strictest sense of the words 'Why are you playing me an accompaniment?' Where the papyrus has αὐλεῖ the piper is presumably intended to produce a trill or a snatch of tune to warm up his pipe and lead in the scene. Anything more elaborate would be superfluous.

ἄθλι' οὗτος: the combination of οὗτος with a voc. in this order is paralleled by βέντισθ' οὗτος at Theocr. 5.76 (where see Gow's note); it should not therefore be removed by writing οὕτως with ed. pr., or punctuating so as to separate the words with van Groningen *et al.*

The reference to the accompanist (for no other piper can be meant) is interesting in that it breaks the dramatic illusion, which Menander, like Terence, and unlike Aristophanes and Plautus, is normally careful to preserve; though he follows convention in allowing the speakers of prologues and epilogues to address the audience directly (see on 1f. 965-9); he admits ἄνδρες and the like both in soliloquies and asides (194 n.); and he seems sometimes to have extracted a certain *recherché* amusement from playing on the conventions of the theatre (see under 758).

Here, one suspects, a traditional kind of scene has brought with it a traditional kind of joke, and it may be no more; but it could (as was suggested above) help to make the point that the ending of the play is not going to be serious, and it might have had a twist of novelty in the fact that the piper is not asked to do his best, but to stop – and disrespectfully at that. Compare (i) Ar. *Ecl.* 884ff, an old woman and a young woman preparing to sing rival love-songs ('There is something pleasantly comic about this, even if it bores the audience', 888f). The old woman says, 890, σὺ δέ, | φιλοστάριον αὐλητά, τοὺς αὐλοὺς λαβὼν | ἄξιον ἐμοῦ καὶ σοῦ προσάυλησον μέλος. Her song follows. (ii) P. *Stichus* 715ff: the piper is invited to stop for a drink, and does so, while the characters carry on without him; *ib.* 768ff, he is called on, as in Ar. *Ecl.*, for a special effort – a new tune in return for the old wine. This of course must refer to what happened in Plautus' production, but may have had a basis in Menander's *First Adelphoi*. See above under 880-958 (ii). (iii) P. *Pseud.* 573 a: Pseudolus tells the audience that the piper will entertain them with an interlude. This, however, may well

be an idea devised for the occasion by Plautus; there is nothing to prove an extended pipe-solo in the *Dyskolos*, and the only analogy lies in the extra-dramatic allusion.

Apart from what he does here, the accompanist has to play for the chorus when they enter and on the other occasions when they perform; he may also have provided the 'tune of Pan' which is supposed to come from Parthenis at 432ff. There should be no confusion between the two. The accompanist is, and remains, a person outside the play; he wears the traditional piper's costume, a long decorated robe with sleeves, the badge of his office; his natural place is in the orchestra. (If we assume that he mounted the stage platform for scenes like the present one, we shall not expect him, *pace* OCT, to come out from the shrine after Getas, but to appear discreetly at the side.) Parthenis, a figure in the play, arrived with the sacrifice-party, went into the shrine with them, and is now supposed to be playing for the dances of which we shall hear (950ff). She (there is no good reason to make her male) was seen wearing the feminine costume appropriate to her status, whether as a servant or as a hired music girl (430-41 (iii)). Her dramatic rôle could, if thought fit, be taken by the accompanist, but only if he can desert his post after the interlude before Act III and change costumes very rapidly before she has to appear. This is hardly likely. Still less should we attempt to eliminate the reference to the accompanist in the present context by postulating a male piper, otherwise unknown, who can be spared from the party to come out and play on the stage.

[*Costumes:* (i) *The piper as accompanist:* (a) Attic rf. oenochoe, ca. 400 B.C., in Leningrad; children dressing up as if to perform a Comedy, one of them as piper: Trendall, *Phlyax Vases*, no. 6; Bieber, *HT*², fig. 184; drawing in Pickard-Cambridge, *Festivals*, fig. 80. (b) Campanian bell-krater, 350/325, in Princeton (Univ. Art Museum 50-64); piper accompanies a comic reveller with garland and torch: Trendall, *PV* 52; Bieber, *HT*² 531. Beazley in *Hesperia* 1955.305ff discusses these and other illustrations of dramatic accompanists in vase paintings. Cf. also the fragments of a marble relief from the Agora, 350/25 (?), with a comic chorus apparently led by its piper: Agora Museum, S.1026, 1586; Webster, *MOMC*, no. As 3, and *Hesperia* 1960.263ff (with plate); Bieber *HT*² 181.

(ii) *Female pipers in dramatic scenes:* (a) Apulian bell-krater in Leningrad, 375/350 B.C.: Trendall, *PV* 32; Bieber *HT*² 511. (b) Mosaic by Dioskourides, saec. II B.C., from original 300/275 B.C., in Naples (9985): Webster, *MNC*, no. NM 2; Bieber, *HT*², fig. 316; colour plate in Maiuri, *Roman Painting* (Geneva, Skira, 1953), p. 96. See also *Introd.* II.3 (iii) under (m), p. 39.]

881 *πέμπουσ'* need not imply that Getas is in fact acting under orders: he may simply be making an excuse: 879 n.

ἐπίσχε: perhaps ἐπισχε Arnott *et al.*, cf. 255; ἐπίστω ed. pr. The piper may (a) ignore the command and carry on; (b) obey it so far as to reduce his accompaniment; or (c) obey it literally and stop. See under 880-958 (i).

882 καὶ . . . γε: 'Yes, and . . .'; cf. on 586. Simiche is made to ignore Getas' remark to the piper, and carry on her train of thought in the new metre from where she left off, this time speaking into the shrine.

883 'Now that I'm losing Young Mistress . . .' ἀποστέλλουσα is lit. 'sending away' from home as a bride; cf. ἀποστολαί at E. *IA* 688. The old woman's feelings are understandably motherly; the girl's affection for her was brought out at 189ff.

τροφίμην, familiarly, without the article, as sometimes happens with other terms of relationship, e.g. ἐπαινῶ διαφόρως κεκτημένην *Perik.* 72; παιδίον 'στιν, οὐκ ἐμά 'They're Baby's, not mine', *Epir.* 227. The common noun, habitually used with a particular reference, in effect becomes a proper name.

884 βάδιζε: 'carry on'; cf. on 817. [ταύτη: αὐτῇ OCT (Kassel).]

885-6 Damage makes the text uncertain. After πάλαι, most likely δ[or λ[; δέδοκται makes good sense and may well be right. The beginning of 886 can be accepted with moderate confidence; at the end ἀλλὰ διαπορῶ τί χρὴ δρᾶν OCT (Maas); but ρ[looks unlikely; διαποι[εῖν ἔχρην με Barigazzi; alii alia.

887-8 leave a wide field for invention, since we do not know what part of the verb δυνῆσ[may have been. μάγειρε Σίκων probably, but not certainly, began a new sentence.

889 The cook's name: this is the first we hear of it from the text (unless it has been lost earlier: see 499 n.), and the choice was hardly a matter of great moment for the poet. Σίκων is known as a name both of free citizens and slaves, and presumably would not of itself imply anything definite about the status or profession of its owner. But there is some reason, apart from the present passage, to believe that the name may have been particularly appropriate for a stage cook. (i) Sosipater, *Katapseudomenos* 1 K, makes a cook claim to be one of three true surviving representatives of the school of the great master cook Sikon. The play is undated, and we can only guess at the basis of fact behind the comic tall tale; but it is possible that both Menander's cook and Sosipater's derive their name from some *maître de cuisine* of the past, whether real or fictional. (ii) Was this figure the Sikon of Aristophanes, *Aiolosikon I-II*? *Aiolosikon II*, apparently a revised version, was produced at the very end of Aristophanes' dramatic career, ca. 386 B.C. It was recognized in antiquity as a myth-parody of a type which became common later in the century; in the general modern view, the leading character was a compound of the Euripidean

Aiolos with a Sikon who was (or was portrayed as), a cook. If so, he was in some sense a forbear of the μάγειροι who appear as a stock figure in Middle Comedy (cf. 393 n.); and his name, as well as his nature, may have passed into the tradition. Unfortunately, what we know of this play is too tenuous to support anything more than speculation on the matter. See Meineke, *FCG* II.940ff; Kock, *CAF* I.392ff; Schmid-Stählin, *Gesch. d. gr. Lit.* I.4.221; Webster, *LGC* 18; Zwicker, *RE Σίκων* 2. Reihe 2.2 (1923) 2527f.

σὺ θᾶπτον: a plausible, not a certain restoration; for θᾶπτον cf. on 430f. *κάκουσ[ον]* OCT (Post).

890 'What a bit of fun I propose to have.' οἶμαι, cf. LSJ s.v., VI.3; διατριβήν as e.g. in 669, not 'delay' as ed. pr. takes it, printing οἶαν ἔχεις, οἶμοι, διατριβήν.

892 'Went through it just now, did I? Go and chase yourself, you and your damned nonsense.' The affray of 500ff is still a sore point with the cook. For 'indignant' δέ in questions, cf. Denniston, *Particles* 173ff. οὐ λαικάσει; is a colloquial obscenity which had no doubt lost some of its force through constant use, but would bear a stronger equivalent than the one given. Cf. Straton, *Phoenikides* 1 K (Page, *Lit. Pap.* 57.36f), where a man exasperated by a learned cook says οὐχὶ λαικάσει, ἑρεῖς σαφέστερόν θ' ὁ βούλει μοι λέγειν; For the exchange in general, cf. the opening of the cook-and-slave scene at P. *Aul.* 280-6, with its play on *diuidere*. [*λαικάζειν* is lit. *fellar* according to Housman, *Hermes* 1931.408 n. 2. (Fraenkel).]

893 ἔχει δὲ δὴ πῶς; 'Well, how *is* he?' The inversion suggests a tone of impatient animation: cf. Thomson, *CQ* 1939 at p. 150, quoting, *inter alia*, Ar. *Plut.* 264 ἔστιν δὲ δὴ τί καὶ πόθεν τὸ πρᾶγμα τοῦθ' ὃ φησιν; [Beginning:]ων not]ον P; [γέρ]ων suits the space and seems certain: *alii alia*. The end is also variously restored: e.g. ἔχει δὲ πῶς νῦν; Page *et al.*; but πῶς was probably (not certainly) the last word in P's line.]

894ff Several arrangements of speakers have been suggested; with that of ed. pr., adopted here, we assume a division at the end of 893 (it cannot be said whether P had one there or not), and suppose that αἰτήσομ' εἰσιῶν τι has been wrongly divided, by paragraphos and double point, from ἔξω γὰρ ἔσται τῶν φρενῶν. OCT, assuming either no division or a wrong one at 893 end, arranges with P as follows: (Sikon) . . . οὐ παντάπασιν ἀθλίως; (Getas) οὐκ ἂν . . . ἀναστᾶς. (Sik.) οὐδ' ἀναστῆναι . . . ἐγῶμαι. (G.) ὥς ἡδὺ . . . εἰσιῶν τι. (S.) ἔξω . . . τῶν φρενῶν, then on with Getas. But ὥς ἡδὺ πρᾶγμα μοι λέγεις seems odd in the mouth of Getas, and it might be better, if we begin in this way, to go on (G.) οὐκ ἂν . . . ἐγῶμαι. (S.) ὥς ἡδὺ . . . τῶν φρενῶν.

894-5 οὐ παντάπασιν ἀθλίως (here taken as a statement) = 'He's not completely down and out' – implying that there is still something they

can do to vex him. Getas, I take it, is egging Sikon on, making sure of his man by leading up to the plan in easy stages and implicating him in the evolution of it; the cook, not surprisingly, would rather not let himself in for another beating. ('Couldn't he get up and hit us?': cf. 900f.) A simpler version of the same manoeuvre appears in the slave-comedy of Ar. *Knights* 20ff. [895 οὐδ' ἀναστῆναι <γάρ> ed. pr., followed by OCT and others. On the abnormal metrical pattern, see Introd. IV, Note E.]

897ff τί δ' ἄν, τὸ δεῖνα, κτλ. 'I say, what if we drag him out first . . . ? There'll be some fun, I tell you.' The text given is based on Ar. *Wasps* 524 τί δ' ἤν, τὸ δεῖνα, τῇ διαίτῃ μὴ ἑμμένῃς; τὸ δεῖνα is used as 'an interjection to express an idea which suddenly strikes one' (LSJ); on its formation, cf. Schwyzler I.612 (ε). [Alternatively, supplement ὦ τᾶν after πρῶτον (ed. pr., comparing *Sam.* 202), and – possibly – punctuate τὸ δεῖνα· πρῶτον, ὦ τ. with OCT. P's omission, whatever it was, is likely to have arisen from its recurrent fault of skipping one of two similar groups of letters, but certain restoration by these or other means is hardly possible: <εῖσει> τὸ δεῖνα Blake, from *Perik.* 145. Cf. Moorhouse, CQ 1963.19ff. 898: προσελκύσωμεν is retained by ed. pr. *et al.*, and αὐτόν by van Groningen *et al.* – I believe wrongly, but cf. Jackson, *Marginalia Scaenica* 220ff.]

899 οὕτω: cf. on 781.

901 καθαίρη: 'beat', see on 114.

902ff 'Above all, we must teach the man his manners.' Knemon's *dyskolia*, if unchecked, will make him an intolerable in-law. Getas, as an old servant, speaks as one of the family, and ingratiatingly includes the cook in the circle.

With the punctuation given, τὸ δ' ὅλον is taken adverbially (lit. 'in general'), marking the transition from subsidiary considerations to the main point. Cf. LSJ s.v., I.4; Philemon 119 K; Com. Adesp. 339 K; Lucian, *Vit. Auct.* 8. But perhaps there should be a strong stop after ἡμῖν; then with ἐστὶν ἡ. (or better ἔστ' ἐφ' ἡ.), the meaning might be 'It's all ours', 'We have the whole situation in our power'.

ἡμερωτέος: an admirable conjecture, which seems indispensable if the passage is to make satisfactory sense. Kraus compares Aelian, *Ep. Rust.* 15, where Knemon is told δεῖ δέ σε καὶ ὅμως μὴ βουλόμενον ἡμέρον ἡμῖν γενέσθαι – a slight but not insignificant support. [Nothing good seems to come of P's ἡμερώτερος, retained by ed. pr. and others: any suspicion that it makes sense to say 'the man is more polite to us' of Knemon (or of Gorgias, as Stoessl would have it), is banished by the difficulty of interpreting εἰ δ' ἔσται τοιοῦτος ἀεί, which can hardly be referred to οἰκεῖος, nor taken, without further qualification, to mean 'if he stays as he previously was'. ἀεί ed. pr., from P; but Menander's

normal form is ἀεί (ᾶ), and we should not assume an anomaly here. P has αἰ[ι in 31.]

905 ἔργον ὑπενεγκεῖν might have been more fully expressed as ἔργον ἔσται ὑπενεγκεῖν αὐτόν 'It'll be a job to put up with him'; but cf. *Karchedonios*, frg. 228; Diphilos 100 K; Poseidippos, *Homoioi* 20 K. [Metre: for this treatment of the first metron, cf. Ar. *Kn.* 422 ὥσπερ ἀκαλήφας (Introd. IV, p. 69).]

905-10 P's distribution of speakers seems wrong at least twice here (906, 909), and may be more seriously so, for more than one view can be taken of the dialogue and the action supposed to accompany it. See under 910ff.

905f λαθεῖν μόνον ἐπιθύμει i.e. 'do be quiet, above all'; noise would spoil the unpleasant surprise and possibly bring out someone from the shrine. The imperative ἐπιθύμει seems odd, but cf. βουλήθητε 46; the rhythm of the line-ending is also a possible sign that the text is corrupt: see Introd. IV, p. 69.

πρόαγε δὴ σύ: 'lead on then', 'come along'. This is a conventional courtesy between people who are going somewhere together, as for instance between Socrates and Phaedrus in Plato, *Phaedr.* 227 c, 229 a; cf. 228 b. At 866 above, Gorgias escorts his mother and sister from Knemon's house to the shrine with the words πρόαγετε δὴ θάπτόν ποθ' ὑμεῖς – the θάπτόν ποτε adding a touch of impatience. One should, no doubt, stand aside, or wait for the other person to move first; but here, it seems, there is no standing on ceremony: no sooner has Getas spoken the words than he makes a dash for the door, leaving Sikon protesting in the rear. [Cf. also Krobylos, *Pseudhypobolimaïos* 5 K, where the defective first line might be read as A. Λάχης. Λα. ἐγὼ δὲ πρὸς σέ. A. πρόαγε <δὴ σύ.> Λα. ποῖ; With the second remark, a verb like ἔρχομαι is to be understood; see Gow on Theocr. 1.116f.]

906f μικρὸν πρόσμεινον: 'wait a bit', cf. *Epitr.* 538; *ib.* 188f βραχὺ | πρόσμεινον, ἵκετεύω σε. [It seems clear that P, as well as inverting δὴ σύ, has also put the dicolon the wrong side of μικρόν: the word is as appropriate with πρόσμεινον as it is out of place with what precedes. 907: ἐγκαταλιπὼν Turner.]

908 'Don't make a noise' is possibly said for fear that an exuberant opening of the door will make enough noise to bring Gorgias out. Cf. 900f, and on the noise of ancient doors, 188 n., with references there given. Getas swears he is not being noisy, and both go in, leaving the stage momentarily empty. We may assume, if we prefer, that Getas bundled the cook in and waited at the door, leaving him to struggle with the burden of Knemon and his couch alone; but in any case the way in which the orders are issued suggests that Sikon will have the heavy end, and his companion's part will be more supervisory than

energetic. He has complained before of doing all the donkey-work (402ff, 550f), and there is good comic amusement in seeing him now with the rôles reversed.

909 εἰς δεξιάν 'to the right', means, on the view taken in this edition, to the actors' right: if we assume, as is reasonable, that the old man is to be deposited at the centre of the stage starting from his house, on the audience's left, it must be that one or both of his tormentors is facing the stage-building when this is said. See 5 n.

ἰδοῦ is said, as at 406 and commonly, on complying with an order; θές αὐτοῦ is a further order which (in spite of P), clearly belongs to the speaker of εἰς δεξιάν, whom we presume to be Getas.

νῦν ὁ καιρός: cf. Ar. *Knights* 242; Nikostratos, *Tokistes* 25 Κ εἶεν καλὸς ὁ καιρός (Marzullo).

910ff Having stationed their victim, the cook and the slave take it in turns to batter at the door with calls to Knemon's non-existent slaves, and ambitious requests to borrow party equipment. Given the liability of P to errors in marking changes of speaker, and given words which of themselves admit several possible arrangements, it is impossible to say with confidence how Menander intended the scene to be played. As above, I give what I hope is a plausible version, and attempt to explain and justify it; some of the many variations suggested will be found tabulated in van Groningen, *Ét. Critique*, 105f, 159f.

910 'I'll lead off – there! – and you keep in step.' (i) The general view (followed here) is that Getas is the speaker. This is consistent (for what that is worth) with the order of events in Act III, and with the leading rôle we have supposed him to take so far. But if we think that Sikon should now come to the fore, we may suppose without grave injustice to P that it omitted a double point after εἶεν (so ed. pr.) – or, indeed, before it. (ii) The language is probably figurative. For προάξω, cf. Plato, *Phaedr.* 228 b (the context referred to on 905f): Socrates says of Phaedrus . . . ἰδὼν μὲν ἰδὼν ἥσθη ὅτι ἔξει τὸν συγκορυβαντιῶντα, καὶ προάγειν ἐκέλευε. There, I take it, προάγειν implies 'lead the revel', and plays on Phaedrus' use of the phrase πρόαγε δὴ a little earlier. ἦν (if right) implies a caper or lively gesture as the speaker suits action to words and moves towards the door; τὸν ῥυθμὸν σὺ τήρει (again figuratively rather than literally) is then a command to his partner to tread the same measure when his turn comes. For the general sense of the remark, compare Ar. *Eccl.* 633f; at P. *Sti.* 719, as the piper pauses for a drink, we have: ubi illic biberit, uel seruato meum modum uel tu dato. If, guided by 880f, we assume that the accompaniment was suspended or muted for the scene of plotting, the line could also be the piper's cue to resume (880-958 (i)); Gallavotti suggests that the piper is being addressed directly again, and asked (literally) for strict tempo – but if so the aside would probably have been more clearly re-

flected in the language. Ed. pr. postulates a series of rhythmic raps on the door by Sikon (who calls to the slaves, 911); Getas then copies him and in turn calls to the slaves, 912. This hypothesis, even if we retain both 911 and 912, seems to account for the Greek less satisfactorily. (iii) 911 must either be radically rewritten or deleted. Page and Barrett (followed by OCT) would see in it a botched attempt to write 912 which the copyist failed to cancel; Gould (Phoenix 1959.154) suspects interpolation by someone who wished to explain 910 on the same lines as ed. pr. There is however no reason in principle why a scene which gains part of its point by repetitions should not begin with a double sequence of calls and groans as Knemon wakes up; and P's general carelessness in this context leaves little to choose between possible diagnoses of its errors: I therefore prefer to print the line as it is most plausibly remodelled. οἶχομ' οἴμοι must be a cry of distress by Knemon, in spite of P's failure to indicate the fact: see e.g. *Epitr.* 585. In this context (*pace* Stoessl *et al.*) it is perverse to take the verb literally and think of the cook or the slave as speaker. [On the metrical difficulty of παι, παιδίον (*Kv.*) οἶχομ' οἴμοι (ed. pr.), see *Introd.* IV, Note D (ii). καλοί (P) is retained by OCT and others: see on 462.]

913 'Who's this? Do you belong to this house?' Cf. *Perik.* 184. Getas devilishly pretends never to have seen the old man in his life before. δηλονότι as an answer 'Of course', as e.g. Alexis, *Pannychis* 173 K.14. [Ed. pr. less satisfactorily gives the whole line to Knemon: . . . ἐντεῦθεν τις εἰ δηλονότι. σὺ δὲ τί βούλει; P's odd behaviour in leaving a blank space in the line suggests that the δη of δηλονότι was already absent or illegible in the original. A similar blank appears again 18 lines later, μὴ <ο> γρύζων 931.]

914 λέβητας . . . καὶ σκάφας (if the reading is right) should possibly be taken as 'augmentative' plurals (440 n.); but the request for 'cauldrons and bowls' is in any case deliberately pretentious, like those which follow. What was originally asked for, and refused, was a λεβήτιον: see on 472f, and on the vessels in question, Amyx, *Hesperia* 1958, at pp. 199f, 231f, and Obst, *RE* 'Skaphe' 2. Reihe 3.1 (1927) 139ff.

αἰτοῦμαι παρ' ὑμῶν, the plural referring to the household or family; for the construction, see e.g. Alexis, *Epikleros* 79 K, quoted on 761-3.

[(i) Ed. pr. *et al.* make Sikon the speaker: cf. under 910 (i). (ii) σφακον P; but 'sage' will not do here. Having observed the confusion σκαφ-/σφακ- already in 605, one is ready to abandon it in favour of a word for 'vessel(s)': σκάφος (ed. pr., followed by OCT *et al.*) might conceivably have been used by Menander to mean a large bowl, but given that P's termination is misread or confused, σκάφην (Marzullo) or the plural σκάφας is preferable as the normal word. (iii) λέβητά σ' αἰτοῦμαι παρ' ὑμῶν is adopted by OCT from Page, with the explanation

'rogo te uasculum ex aedibus uestris'; but the possible advantage of the singular is offset by the clash of pronouns.]

914f τίς ἄν . . . ὀρθόν; (and again 928f): cf. 701.

916 καὶ . . . καί continues the list. Both *τρίποδες* and *τραπέζαι* are here small tables for the guests. To ask for seven of the one and twelve of the other is indeed a refinement of high living, for in common parlance a small table might be called either, whether it was a 'three-leg' or not: hence the somewhat frigid jokes retailed by Athenaeus 2.49. See Pritchett, *Hesperia* 1956.241ff and Webster, *Bull. Rylands Library* 1962.271 with further references and discussion. [917 αὐτ' ἀγγείλατε ed. pr.; ἄγετ', ἀγγείλατε Thierfelder. 918: not οὐκ, ἀκήκοας μυριάκις (ed. pr.); cf. 172, 511; ἀλλ' ἀκήκοας Mette.]

918-20 On ἀποτρέχω δὴ Getas presumably skips off a step or two, leaving Knemon a brief moment to puzzle on his situation before Sikon takes up the game. The end of 920 admits several arrangements and interpretations. As printed here, ἄπαγε δὴ σύ is taken as a remark of Sikon's: 'Off you go then' (and let me have my turn); καὶ δὴ, although not separated by P, seems unsatisfactory as an appendage to the imperative phrase, and most likely as a preface to the calling and knocking at the door (compare, perhaps *CF* 68ff); it can be taken as an elliptical answer by Getas ('I've already gone' or 'I'm going') if the verb, which (if not part of the verb 'to be') is normally present in this idiom, is assumed to be understood from ἄπαγε. [919 ὦ δυστυχῆς ἐγώ: cf. on 574. 920 τίς εἰς τὸ πρόσθε με κατέθηκεν; ἄπαγε δὴ σύ (*Σικ.*) καὶ δὴ ed. pr.; τίς μ' . . . κατατέθηκεν; (*Σικ.*) ἄπαγε δὴ σὺ καὶ δὴ OCT; . . . κατατέθηκεν; ἄπαγε καὶ σύ. (*Σικ.*) κ.δ. Kraus; alii alia. I doubt if Knemon is supposed to have seen Sikon yet; if we think he says ἄπαγε δὴ σύ to speed the departing Getas, we may compare 926 and regard P's double point before ἄπαγε either as a mark of change of direction in the speech or as an error (Introd. III, pp. 45f). On καὶ δὴ = ἤδη (so Jacques) cf. Starkie on *Ar. Wasps* 492.]

921f cf. 466f. I prefer, with Gallavotti and OCT, to read μαίνει, ἄνθρωπε as a question.

922f δάπιδας: 'rugs' or 'covers', called *στρώματα* in 405. Cf. Pritchett, *Hesperia* 1956.246f.

χρήσατε seems better suited to the space available than *δίδοτε* (van Groningen; cf. *Sam.* 86), but other alternatives are available. *πάρεχε* ed. pr.; but the letter before ε was probably not χ. A strong break at this point in the tetrameter after resolution is unusual: cf. Introd. IV, p. 69.

923-5 The text is variously supplemented and arranged; without better evidence much must remain uncertain. The 'Oriental curtain' is large enough to hang as a surround for a fair-sized banquet; one

might be able to borrow it, like the rest of the equipment, from a wealthy man's house in town, but not, of course, from Knemon's. One of the affectations of the ἄρεσκος in Theophrastus *Char.* 5 is to own αὐλαίαν ἔχουσαν Πέρσας ἐνυφασμένους.

βαρβαρικόν suggests, but does not of course prove, a fabric of Persian origin: textiles and carpets were in fact available to the Greek world from several Eastern centres, and Menander has no reason to be precise. Cf. especially Ar. *Frags.* 937f. παραπετάσματα Μηδικά decorated with strange Oriental animals), P. *Sti.* 378f (Epignomus brings home *Babylonica et peristroma tonsilia et tappetia*); and for further references, discussion and examples, see Pritchett, *Hesperia* 1956.248ff, and Webster, *Bull. Rylands Library* 1962.263ff.

ὕφαντόν probably 'brocaded' or with a fancy weave of some kind, as opposed to λείον 'smooth', 'plain' (LSJ, s.vv.). *Exodus* 38.23 distinguishes τὰ ὕφαντά καὶ τὰ ραφιδευτὰ καὶ ποικιλικὰ 'woven and embroidered work' (F. von Lorenz, *BABYΛΩΝ ΥΦΑΣΜΑΤΑ*, in *Römische Mitteilungen* 52 (1937) 220).

λινούν is a guess based on the expectation of another adj. describing the curtain (therefore possibly its material, as in κρατήρα . . . χαλκοῦν μέγαν below); some evidence for linen decorative fabrics is given by Pritchett, loc. cit. [ἐρεοῦν might seem equally or more attractive (cf. the παραπέτασμα ἐρεοῦν described by Pausanias 5.12.4), but is open to metrical objection, as is Barrett's brilliant but adventurous . . . ἐκατόν] ποδῶν τὸ μῆκος. (Κν.) ἐκατόν; εἴθε μοι γένοιτο | ἐ]ν[ός] π[ο]θεν, adopted by OCT. Cf. *Intro.* IV, Note D (ii). μακρόν ed. pr. (superfluous); λεπτόν Diano, Foss; alii alia.]

924ff ἱμάς ποθεν: again an uncertain supplement, but cf. 502. The objection raised by van Groningen and Kraus that Knemon is now in no condition to use a strap is not one which would occur readily to an irascible old man in Knemon's situation, nor I suspect to a dramatist writing this scene.

[(Σικ.) ἔστιν. (Κν.) πόθεν; ed. pr. τίς ἔνδοθεν; Webster (not . . . τις ἔνδοθεν as in BICS 1959.71); ἐνός ποθεν Barrett: see above. A hanging one foot long is a brave notion, possibly too brave for the context and speaker. The irregularities of P's margin on this page make it hard to guess how long a supplement we need; for τίς ἔνδοθεν cf. τοῖς ἔνδον 917.]

ἐφ' ἐτέραν . . . θύραν: cf. 516f. Possibly, as there, to be taken as a deliberative question (so Winnington-Ingram, and Lloyd-Jones in OCT), but I prefer the parallel with ἀποτρέχω δὴ 918. Sikon presumably pretends to give up and moves towards Getas; Getas comes forward to ask for the mixing-bowl, and provokes Knemon's curse. [926f: alternatively, κακόν δὲ κακῶς σ' ἅπαντες . . . (ed. pr.). The curse comes ill from Sikon or Getas, to whom some give it; for the double points before κακόν and after θεοί, cf. *Intro.* III, p. 45f).]

928f *τίς ἄν . . . ὀρθόν;*; request and reaction echo 914f. On the mixing-bowl, cf. Amyx, *Hesperia* 1958.198f.

929f Back comes Sikon to repeat his request for the curtain. The end of 930 is variously emended and interpreted. Adopting *μὰ τὸν Δί'*, I prefer, with Kraus, to take *οὐδ' ὁ κρατήρ* as an elliptical question from Getas, rather than a continuation of Knemon's reply with OCT, as Fraenkel and Quincey originally suggested. See e.g. *Perik.* 254 *οὐδ' ἄρα νῦν*; 'Not even now?', and Ar. *Thes. II*, 318 K (A.) . . . *ἢ νῆστις ὀπτᾶτ' ἢ γαλεὸς ἢ τευθίδες*; (B.) *μὰ τὸν Δί' οὐ δῆτ'.* (A.) *οὐδὲ βατίς*; [P's *παιδιον* is metrically anomalous (cf. *Intro.* IV, Note D (ii)), as well as puzzling in itself: why a slave at this point? If not a complete mental aberration induced by the writer's unfortunate experience with 911f, it could imaginably arise from an original with *ματονουδ'* and *δι* added over the line. Neither the lack of a double point after *παιδιον* nor the presence of one after *κρατήρ* is decisive for the arrangement of speakers. Cf. 926f. (Γε.) *πατρίδιον, οὐδ' ὁ κρατήρ*; Barigazzi, followed by Diano, Mette *et al.*; ed. pr. offers (Κν.) *ποῦ παιδίον; (Σικ.) οὐδ' ὁ κρατήρ*; – a version with fatal objections.]

931-53 *Distribution of parts*: P's indications of speaker continue to be inadequate, as they are till the end of the tetrameters, but the damage to 935ff makes the situation here particularly difficult. 931-4: Knemon is told that he deserves his fate and that fuss is useless; 935-53: a glowing account of the proceedings at the party in the shrine, with at least two interruptions, 941f, 945. Sikon must speak 942 (after *οἱμοί*) to 945 *μάγειρος . . . μέμνησο*, and there are reasonably good general grounds of content and style for crediting him with the concluding section, 946-53. Working back, the words *ὑπὲρπέζον συμπόσιον κτλ.* in 940f appear *prima facie* to be the preface to the action described in 943, and the *ἄκουε κτλ.* of 935 to be the same speaker's preface to his whole account. Since P's paragraphos under *ἄκουε* (if not erroneous) could indicate a brief intervention by Getas or Knemon (which need not have outlasted the line), there is no theoretical objection to the view that the whole section (less interruptions) belongs to Sikon, and the text is set out accordingly. True, one might expect Getas to take a more prominent part, but the words preserved give no secure ground for supposing that he did. In particular, the *κάθευδε* of 931 does not necessarily indicate a different speaker from that of *πρὶε σαντόν* 934 and *μὴ κάθευδε* 941 (see nn.); nor does the emphatic *ἐγὼ* in 940 have to be said by another speaker than *ἔγωγε . . . ἐμοί* in 944: the vain-glorious cook could be emphasizing his own part throughout. I quote three alternative arrangements: (i) ed. pr.: Getas, 931 *κάθευδε . . .* 935; Knemon, 936-7; Getas, 938-41 *μὴ κάθευδε*; Knemon, *μὴ γάρ, οἱμοί* 941f, then Sikon to 953. (ii) Lond.: Sikon, 931 *κάθευδε . . .* 935; Getas, 936-41 *μὴ κάθευδε*; Knemon, *μ.γ.ο.* 941f, then Sikon to 953, with *μαλακὸς ἀνήρ* 945 as an interruption by Getas. (iii) OCT: Sikon,

931 *κάθευδε* . . . *γρύζων*; Geras, 931-5; Sikon, 936-41 *μὴ κάθευδε*, then as Lond., but with doubt about the speaker of 946-53 (?Σικ.).

931-4 'Pipe down and go to sleep. If you can't face a crowd, hate women, and won't have yourself taken to join people at a sacrifice, you must put up with all this. There's no-one to help you, so lie there and keep your temper.'

931 *κάθευδε*: cf. *Perik.* 219f *κάθευδ' ἀπελθών, ὦ μακάριε, τὰς μάχας | ταύτας ἐάσας* – the tone of taunting sarcasm is evident. When the wretched Knemon does lie still and say nothing at a point where his tormentor would like a reaction, he is bullied in the opposite direction, 941f *μὴ κάθευδε*. (*Κν.*) *μὴ γάρ; οἷμοι*. The humour of the situation is underlined by the verbal echo, and emerges more clearly if (as I assume) the speaker of both commands is the same.

μὴ τι γρύζων: i.e. 'don't go on muttering and grumbling'. Some prefer *μηδέ*: so OCT (Lloyd-Jones).

932f (i) On the paratactic structure, see under 57ff (iii); the future *ἀνέξει* expresses the inevitable consequence of the situation described by the three presents: cf. *κατακείσει* 875. *πάντα ταῦτα*, like Eng. 'all this' can refer generally to one's present situation or surroundings, and should be so taken here, not referred to *ὄχλον, γυναῖκας* etc. Cf. Ar. *Κη.* 99f *πάντα ταυτὶ καταπάσω | βουλευματίων* 'I'll spatter bright ideas all over the place.' (173 n.)

(ii) Reading *μισεῖς γυναῖκας*, one takes the three parallel statements all to refer to the last manifestation of Knemon's *dyskolia* – his refusal to join the party, which, as Simiche foretold, has brought him more trouble. The point is not only that the cook and the slave are trying to teach Knemon a lesson; the lines serve to remind the audience that the scene of ragging, however amusing for its own sake, has a place in the design of the plot (880-958 (iii)). Gorgias was able to overcome the countryman's natural unsociability, which he shares in some degree with Knemon (note especially 871f *ὑπεραισχύνομαι γυναῖξιν ἐν ταύτῳ*); but Knemon's unsociability is ancient, ingrained, and still (in spite of all) excessive.

With *γυναῖκα μισεῖς* (Kassel, Ad. Mette), adopted by OCT, the lines become a general condemnation of the old man's conduct – more pointed, it is true, but less apt to this context, where there is no need to bring in Knemon's old estrangement from his wife.

(iii) *οὐκ ἔῃς κομίζειν . . . σαυτόν*: cf. *Methe*, frg. 264 *οὐκ εἶσα τὴν | ὀσφύν ἂν ἐπὶ τὸν βωμόν ἐπιθεῖναι ποτὲ | εἰ μὴ καθήγγιζεν τις ἄμα τὴν ἔγχελυν*. English naturally uses the passive in sentences of this kind; Greek strongly prefers the active (or middle) infin. Similarly, e.g., *παρέχω (ἐμαυτόν) κομίζειν (τινί)* 'I let myself be taken': cf. Starkie on Ar. *Cl.* 422, KG II.15f.

εἰς ταὐτὸ τοῖς θύουσι: 872 n.

934 *πρίε σαυτόν*: the meaning here seems to be 'set your teeth' or 'bite your lip' (i.e. 'keep your rage in control'), not 'gnash your teeth' (i.e. 'go on raging'), although the middle means 'rage' in frg. 695 and elsewhere. But cf. *ὀδόντι πρίε τὸ στόμα* Soph. frg. 897 P, with Pearson's note; *δακὼν δ' ἀνάσχου* Sam. 141, and similar phrases with *δάκνειν*. Hence *αὐτοῦ* (i.e. 'lie there and . . .') is preferable to *αὐτός* (Mette *et al.*) or *αὐτῶς*. *αὐτός* in this collocation would surely intensify the reflexive, giving it an unwelcome emphasis.

935-7 The damage is too serious for restoration to be useful.

[935: If γάρ (or γὰρ)] is right after *πάντα*, we should probably punctuate after *ἄκουε δ'*, and not after *ἐξῆς* with Bingen, OCT *et al.*, for *ἐξῆς πάντα* are words which naturally go together. Cf. Philemon 89 K.5 with Kock's note, and *ἐφεξῆς πάντας* 34 above. But for other possible readings, see Turner, BICS 1959.63; *τα[λ]λω* might also be read, though if so there is no diastole for *τᾶλλ'*. 936: *ἀν]άγκας* (printed by Mette) is obvious but not inevitable; at the end *μὴ γάρ* (Stoessl) would fit, but it is not easy to accommodate a repetition of 941f. On the metre, cf. Introd. IV, Note E. 937: *αἶ] παρ' ὑμῶν* is likely; cf. on 375, 849. The sense required might be given by *καλῶς διηγ]ον* (or *ἥδη παρηλθ]ον*) *αἱ γυναῖκες ἐ[νθάδ' αἶ] παρ' ὑμῶν*: what is lost is unfortunately the vital part of the line. On the distribution of parts, see above under 931-53.]

938-9 Restoration doubtful. *περιβολαὶ . . . καὶ δεξιώματα* (if right) means 'embraces and welcoming handclasps'. *μητρ, δέχου ταύτας* Sostratos had said (867), and a warm greeting for the future in-laws is exactly what we should expect. Now, it seems, they are enjoying themselves. [*περιβολαί* is the most attractive among the words which might have been in P, and if right strongly suggests that the missing word in *-ματ'* belonged to the same sphere. For *δεξιώματα* cf. Jebb on S. OC 619, adding Dio Cassius 58.5. A very rare word of poetic background should not lightly be ascribed to Menander, but seems well suited to the style of this particular narrative, which is markedly poetic from 946 onwards. OCT adopts *περιβολαί* alone; *μεταβολαί . . . εἰς εὐτυχήματ'* ed. pr.; *συμβολαί . . . εἶτα τὰ τραγήματ'* (Diano) gives an antithesis for *τὸ πρῶτον* but otherwise seems improbable.]

940 *μικρόν δ' ἄνωθεν* requires a verb of saying to be understood: *μικρόν γ' ἄνωθεν*, Epitr. 64; *τί οὖν δὴ λέγω; νυνὶ ἐρῶ ἄνωθεν ἀρξάμενος*, Plato, Ep. ii, 310 c. Such a verb may have been present or implied at the start of the narrative; but the text is uncertain and variously treated. *ἡντρέπειζον*, like *ἐστρώννουν* etc. below, is narrative imperfect ('. . . there I was, preparing . . .'). [*ἐγένετ' ἄνωθεν* (ed. pr.) cannot be read, nor is *ἄνωθεν* likely to mean 'up there' in reference to the shrine. Lloyd-Jones, followed by Kraus, suggests *κα]ὶ [μὴν ᾄ]νωθεν . . .*, but does not restore in OCT; alii alia.]

941 τοῖς ἀνδράσιν τούτοις said, no doubt, with a gesture. Men and women sit separately (cf. 948), as is normal on such occasions: see e.g. *Sam.* 72 f; Euangelos, *Anakalyptomene* 1 K.

μὴ γάρ; ('Not sleep?') must be taken as an echo of μὴ κάθειδε, as Ougse and Quincey saw: they are followed by Kraus, Jean Martin and others.

In view of 931 (where see n.) the old man's protest is both understandable and amusing. If the verb had been repeated, we should by the normal rule have had μὴ (γάρ) καθεύδω; delib. subjunctive: KG I.222. [μὴ γάρ as a statement, ed. pr., followed among others by OCT. I do not know why this punctuation is so popular, nor why such efforts are made to defend it: see, e.g., van Groningen, *Ét. Crit.*, ad loc.].

942 With τί φῆς; βούλει παρεῖναι one assumes deliberate, and appropriately cruel, misunderstanding of the οἶμοι. But no-one can say what is missing from P. <πότῳ> ed. pr. <σὺ δ' οὐ> Page: alii alia. OCT *et al.* leave a gap. For παρεῖναι 'to be at the party', see e.g. *Ar. Birds* 131.

943 Text exceedingly doubtful: 'There was a great to-do; I set out places on the ground.' Cf. P. *Sti.* 677f, quoted by D'Anna and others: ibi festinamus omnes; | lectis sternendis studuimus munditiisque apparandis.

σπουδῇ γάρ ἦν is probably sound, and refers to the atmosphere of enthusiasm and bustle which ensued from the decisions of 85off. Sikon was involved when Kallippides went in to arrange for the party at 86o, and now plays up his own part to the limit. For the phrase σπουδῇ ἔστι (γίνεται), cf. Stephanus-Dindorf, s.v.; γάρ resumes the narrative after the prefatory πρόσχε: cf. 117 n. The brevity is no surprise in lively narrative: e.g. Xenarchos, *Porphyra* 7 K.9ff μάχην | ἐποίησ' ἐν αὐτοῖς ἐξεπίτηδες εὖ πάνν, | ἦσαν δὲ πληγαί, κτλ.

The end is variously treated, but remains beyond certain solution: OCT accordingly obelizes. I give what seems a good but unverifiable guess. χαμαιοστιβίης is unknown, but cf. πεδοστιβίης and the compounds of χάμαι listed in LSJ, p. 1975; a coined word (if it is a coinage) would not be unthinkable in the style of the present context; if the acc. denotes the object effected by the verb, as it commonly does with στρώννυμι, the literal sense may be 'I spread rugs so as to make places that-walked-the-ground' – perhaps not more far-fetched for a party where rugs are essentially the furniture than it is to call old wine εὔιον γέροντα πολὺν ἤδη, 946. For the acc. in this use, cf. KG I.323 and *NTGramm.* §158, noting νόμισμα κόπτειν 'strike a coin'; ὥρυττον εὐνάς 'dug themselves beds', *Ar. Kn.* 605; Lat. *lectum sternere*; Eng. 'cut bread and butter'. For τράπεζαι as 'places', cf. τραπέζας ποιεῖν *Sam.* 72f *al.* [σπουδῇ γάρ ἦν is suggested to me by Lloyd-Jones; σπουδῇ παρῆν might also be considered if it were clear that the beginning is corrupt; so Kassel, followed by Jacques. σπουδῇ γάρ ἦν ἐστρωμένη χαμαὶ στιβίς Gallavotti. Those who take τραπέζας ἔγωγε as a separate statement (as

do Gallavotti, van Groningen *et al.*) postulate a difficult ellipse, or else assume that the sentence is incomplete when ἀκούεις; interrupts it (Bingen²). ἐστρώννον χαμαὶ στιβάδας, τραπέζας (ed. pr.) is metrically anomalous, as are a number of other proposals: e.g. the ἐστρώννον τι χαμαί, κτλ. of Bingen¹: cf. Introd. IV, Note D (ii). There is in any case hardly room for τι[χα]μαι or -γ[ε]χ[α]μαι in P; perhaps for -τ[ο]χ[α]μαι. . . . στιβάδα, τραπέζας (Maas) introduces a very difficult singular; . . . στιβάσι, τραπέζαις 'laid out the party with divans and tables' may be worth considering, but the dative is unwelcome. Kraus considers that a line may have been lost between στιβάδας and τραπέζας; Jacques, assuming transposition, prints ἐστρώννυ[ο] στιβάς χαμαί; these and other possibilities of severe corruption must naturally be borne in mind.]

944f It was no doubt amusing to hear Sikon claim as the proper duty of a skilled caterer the work which should fall to the τραπεζοποιός, of whom he elsewhere speaks with scorn (see 646-7 and nn.). But for this party no τραπεζοποιός was hired, and he must make what capital he can of having arranged things for the men's side of the party, while leaving 'others' to look after the women and take round the wine.

μαλακὸς ἀνὴρ must be Getas' comment, as many have seen. I take it to refer jokingly to the spreading of rugs which S. has just mentioned: an excessive liking for soft furnishings at a party was, by Greek standards, a sign of that effeminate luxury which they associated with the East – as it were, μαλακῶς ὑποστρωννύει, μαλακὸς οὖν ἐστίν. See, e.g., Hdt. 9.82; Xen. *Cyrop.* 8.8.16; Athenaeus 2.48, 11.474 c-d; Menander, *Haliēus*, frg. 24 and frg. 858; and cf. on 923-5 above. The same atmosphere is present in a description by Aelian of a luxurious party for performing elephants, *NA* 2.11: τὰ δὲ ἐπὶ τούτοις καὶ ἐκμῆναι τὸν θεατὴν ἱκανά· χαμαιζήλων κλινῶν στιβάδες ἐν τῇ ψάμμῳ τοῦ θεάτρον τεθεῖσαι, εἰτα ἐδέξαντο τυλεῖα καὶ ἐπὶ τούτοις στρωμνὴν ποικίλην, οἰκίας μέγα εὐδαίμονος καὶ παλαιοπλούτου σαφὴ μαρτύρια· καὶ κυλίκια ἦν πολυτελεῖ παρακείμενα . . . τράπεζαι τε παρέκειντο θύον τε καὶ ἐλέφαντος . . .

Another possibility, raised by Dr Christina Dedoussi, is that μαλακὸς ἀνὴρ is a comment on an effeminate gesture or dance step (cf. P. *Sti.* 760f, 769ff); if so, there is no direct cue for it in the text. Webster further refers me to *MIG* 668: tum ad saltandum non cinaedus malacus aequet atque ego.

946-53 As the description reaches its climax, the language takes on a marked poetic colour, and the metre is noticeably strict and smooth; the actor's delivery may have risen correspondingly towards song: see on 880-958 (i) and Introd. IV, pp. 61f.

No closely comparable passage of Menander is so far known, but a similar use of elevated style to heighten the description of a festive occasion is recognizable (in spite of textual uncertainties), in Parmeno's words at *Sam.* 328f ποῦσι γάρ σοι τοὺς γάμους· κεράννυται, |

θυμιά' ἀνάπτεται τι θυμιάθ' Ἡφαίστου φλογί' ('fire' = 'flame of Hephaistos': more ostentatiously ῥίπῃς δ' ἐγείρει σκύλακας Ἡφαίστου κύνας Euboulos, *Orthanes* 75 K; ἥδη πυκνοὶ δ' ἄσσουν 'H. κ. Alexis, *Milesia* 149 K).

In parallel situations, earlier comic poets draw freely on the poetic manner of tragedy and dithyrambic lyric: in calling old wine εὔιον γέροντα πολὺν ἤδη, and water νῆμα Νυμφῶν for example, Menander can be said to be indulging himself and his audience in a piece of traditional comic *panache*; but he stops short of the more elaborate excesses of this allusive poetic style, and achieves at the end of the brief narrative an attractive word-picture of the maidservants dancing, gay with wine but girlishly shy. [Feasts, parties and the things which go with them are ancient and perennial topics for comic description, lending themselves to a wide variety of treatment. See in general Herter, *Wiener Studien* 1956.33ff; Süss, *RhM* 1910.450ff; Fraenkel, *de med. et nov. com.* 13ff; Webster, *LGC* 22, 65f, 155. I mention some particularly relevant passages, some of which will be quoted in part in following notes. (i) *Iambic tetrameters in similar contexts*: see under 880-958 (ii). (ii) *Elevated style*: e.g. Plato 189 K, Antiphanes 237 K, Alexis, *Kyknos* 119 K (paratragic); Antiphanes, *Homoioi* 174 K (pseudo-dithyrambic, presumably sung, perhaps recalling in particular the *Deipnon* of Philoxenos: Page, *PMG* no. 836. (iii) *Elaborate excesses*: cf. esp. Euboulos, *Orthanes* 75 K (contrasted above with *Sam.* 328f); Antiphanes, *Aphrodisios* 52 K; Timokles, *Heros* 13 K: a table described as βίου τιθήνη, πολεμία λιμοῦ, φύλαξ φιλίας, ἱατρός ἐκλύτου βουλημίας. Cooks are to be recognized as speakers at least in some of these passages; poetizing diction is part of their stock-in-trade. On the allusive poetic style ('figuratum dicendi genus': as characteristic of Middle Comedy, see Meineke, *FCG* i.290ff.]

946-8 Mixing and serving the wine.

946f εὔιον γέροντα πολὺν 'old wine': εὔιον, although glossed in P with τὸν Διόνυσον (misplaced at the end of 944), should be taken as an adj. 'the Bacchic elder': similarly γέροντα Θάσιον Epinikos, *Mnesiptolemos* 1 K; Λέσβιον γέροντα νεκταροσταγῇ Euboulos 124 K; οἶνος ἡδύς γ', ὀδόντας οὐκ ἔχων, ἤδη σαπρός, | ... γέρων γε δαιμονίως Alexis, *Orchestrais* 167 K; Antiphanes, *Aphrodisios* 52 K has Βρομάδος ... ἰδρώτα πηγῆς for 'wine'.

ἐκλινε prob. 'tilted', metaphorically for 'poured'; but could be 'put to rest'.

κοῖλον κύτος is here perhaps said of a *krater*, perhaps of a large cup in which the wine is both mixed and served. Cf. Plato 189 K ... στάμνον εὐωδοῦς ποτοῦ | ἦρην εὐθύς κύλικος εἰς κοῖλον κύτος, | ἔπειτ' ἄκρατον κοῦ τεταργανωμένον | ἔπινε ... The guests here, unlike the man in Plato, do not do anything so outlandish as to take their wine neat.

'Water' is 'the Nymphs' stream', as, for example, wine is Βάκχιον

vāma in the elevated style of Ar. *Eccl.* 14; the fact that the party was held in a shrine of the Nymphs need hardly have crossed Menander's mind.

948 δεξιῶσθαι in a context of drinking is to pledge someone – to offer him a cup with the right hand to drink a toast, a gesture of formal politeness and friendship: see Headlam-Knox on Herondas 1.82 and cf. E. *Rhes.* 419. The use of the dat. with this verb to indicate the recipient of the gesture is paralleled at A. *Ag.* 852 θεοῖσι . . . δεξιῶσομαι where however the sense is something like 'hail with honour'.

κύκλῳ: as it were 'went round' to each guest in turn.

949 'It was just as if you were carrying sand – do you understand that?' Text and interpretation are disputed. On the view taken here, the comparison – a rather far-fetched one – is between going backwards and forwards with wine from the bowl to the guests, and the apparently endless cycle of moving a heap of sand basketful at a time, perhaps with the additional point that the cup or jug may run short by being diverted on the way, just as the sand may be blown away or sift through the wicker. Menander may have had in mind some such scene as that described by Hdt. 8.71 οἰκοδόμεον διὰ τοῦ Ἰσθμοῦ τεῖχος. ἀτε δὲ εὐουσέων μυριάδων πολλέων καὶ παντός ἀνδρός ἐργαζομένου ἦνετο τὸ ἔργον· καὶ γὰρ λίθοι καὶ πλίνθοι καὶ ξύλα καὶ φορμοὶ ψάμμου πλήρεις ἐσεφορέοντο, καὶ ἔλιννον οὐδένα χρόνον οἱ βοηθήσαντες ἐργαζόμενοι, οὔτε νυκτὸς οὔτε ἡμέρης. A Philemon would probably have exploited the idea at length: cf. the cook's elaborate comparison in *Stratigotes*, 79 K, discussed by Webster, *LGC* 128f. [The reading ὥσπερ εἰς ἄμμον φοροίης (so OCT) involves no alteration of P, but is perhaps only to be defended on Thierfelder's assumption that ὥσπερ εἰς stands for ὥσπερ εἰ εἰς by haplogy (Schwyzer I.264); the sense would be 'as if you were carrying it to sand' = 'as if you were watering a beach' *vel sim.* ὥσπερ εἰς (Diano, Sydn., *et al.*) assumes both the anomalous form εἰς (see on 112) and prodelision of it; ed. pr. prints ὥσπερ ἂν εἰς to the detriment of the metre; alii alia.]

ταῦτα μανθάνεις σύ; is here punctuated to go together as an expanded form of the common μανθάνεις; (see e.g. Antiphanes, *Hautou Eron* 49 K; Damoxenos, *Syntrophoi* 2 K. 23, 53). ταῦτα could however belong with the preceding words, as given by ed. pr., OCT *et al.* Perhaps ἦν δ' ὥσπερ εἰ ψάμμου φοροίης, ταῦτα.

950ff Cf. Plato, *Lakones* 69 K.10ff:

σπονδὴ μὲν ἤδη γέγονε, καὶ πίνοντές εἰσι πόρρω.
καὶ σκόλιον ἦσται, κότταβος δ' ἐξοίχεται θύραζε.
αὐλοὺς δ' ἔχουσά τις κορίσκη Καρικὸν μέλος τι
μελίζεται τοῖς συμπόταις, κἄλλην τρίγωνον εἶδον
ἔχουσαν, εἴτ' ἦδεν πρὸς αὐτὸ μέλος Ἰωνικόν τι.

950f βραχεῖσα 'tipsy'. [βραχεῖσα from ἐβρέχην P is printed by ed. pr., OCT *et al.* This form of the aor. is recorded from Greco-Egyptian sources from saec. ii B.C. onwards (where it has a special reference to the Nile flood); on the available evidence it is markedly more likely to have been introduced by a copyist than written by Menander. Cf. LSJ and Preisigke-Kießling, *Wörterbuch d. gr. Papyrusurkunden* IV.2 (1958), s.v.]

εὐήλικος . . . κατεσκιασμένη: the girl appears 'with the bloom of her fair young face shaded' because she is going to dance; though βραχεῖσα, she still behaves μετ' αἰσχύνῃς. We may imagine her wearing a veil or head-scarf, possibly with a garland of leaves and flowers, and with her hair flowing over her cheeks. See especially L. *IT* 1133-51, to which Webster refers me, and *Phoen.* 1485ff with Schol.; *Iliad* 18.597 with Lorimer, *Homer and the Monuments* 387; Simonides 148 B = *Anth. Pal.* 13.28, and Semonides 7 D, 65f; for κατασκιάζειν specifically of hair, cf. Archilochus 25 D. ἄνθος in this sense is familiar from poetry: ed. pr. notes also Plato, *Rep.* 501 b. εὐήλιξ seems to make its first appearance here.

951-3 χορεῖον εἰσέβαινε ῥυθμόν: 'began to dance'. Once one girl had found the charms of the music stronger than her shyness, another felt daring enough to take her hand and dance too. Compare Ar. *Thes.* 953ff.

συγκαθῆπτε: a compound not previously recorded. [εἰσέβαινε, ῥυθμόν . . . μέλπουσα κ.τ. ed. pr.; κάχόρευον Maas. No alteration seems desirable.]

954 πράγμα πάνδεινον: cf. *Sam.* 212. [(Κν.) ὦ . . . παθών Lond.]

συνεπιβαινε: 'join in'. I imagine (no stronger word can be used) that Getas suits action to Sikon's description, dancing up to the couch with hand extended and inviting Knemon to partner him. Perhaps the pair attempt to pull him to his feet. He has the awful choice of being forced to agree, or being carried to the party, and chooses the latter (958). 'Agrestem quandam saltationem exhibet Cnemo' remarks Lloyd-Jones in OCT; but the text does not make it clear whether the old man was supposed to get up and totter a step or two before being carried in on his couch, or whether he merely kicked and gesticulated as he lay there: in either case the actor would have a welcome chance to show (appropriately for the end of a comedy) that the invalid still had some life and spirit in him, and was not permanently crippled. Webster recalls to me two broadly analogous scenes: (a) on an Apulian bell-krater of 380/370, where two slaves attempt to push the elderly Centaur Chiron upstairs while Nymphs look on from their grotto: British Museum F.151 = Trendall, *Phlyax Vases*, No. 35; Bieber, *HT*², fig. 491; (b) on a Paestan calyx-krater by Assteas (ca. 350 B.C.) where two men attempt to dislodge 'Charinos' from a chest on which he is lying: Berlin, F.3044 = Trendall, 70; Bieber, 508.

955 τί ποτε, τί βούλεσθ' ('What do you want with me?'; cf. 913, 927) is probably the best way to remove P's corruption. For the double interrogative, cf. ποῖ σύ, ποῖ *Sam.* 109, 225 and Ar. *Eccl.* 1065; πῶς δῆτα, πῶς *Knights* 82; τίς . . . τίς ποτε *Peace* 877; τίνα τρόπον . . . τίνα *Frogs* 460; τί δαὶ σύ, τί λέγεις *ib.* 1454. The last two are commonly printed with two question marks, as Koerte does at *Sam.* 109 but not 225.

ἄθλιοι = *importuni* (Kraus); cf. 702.

μᾶλλον here is apparently a weak adversative ('rather', 'instead'), implying 'join in rather than protest and call us names' – not an intensitive ('join in more'). Cf. [Theocritus] 27.2 and Gow ad loc. P continues not to identify the parts: I assume, with OCT, that Getas now takes up: ed. pr. and others bring in Sikon again. [τί ποτ' ἔτι Householder, Marzullo: if so, perhaps continue with Knemon to μᾶλλον. τύπτετε Fraenkel, adopted by OCT *et al.*; alii alia. For the assumed τιποτε > τιπτε > τυπτε cf. οικεια > ουκ' εια 873.]

956 ἄγροικος εἶ: 'you are rude', 'your manners!' – a mocking reference to the old man's refusal to dance. Cf. Com. Anon., Page, *Lit. Pap.* 63.24, quoted on 611ff.

μὴ πρὸς θεῶν: cf. 751.

957f 'Take me: perhaps it's better to put up with the party in there.' τὰ κεῖ seems to give the best point in this context. [P has probably either incorporated κακὰ as an explanation of the expression, or conflated the alternatives τὰ κεῖ and τὰ κακά – the latter preferred by OCT. ἔστ' ἐκεῖ κακά or ἐστὶ κεῖ κακά would be metrically anomalous. At the end, κρατοῦμεν fits well with ὦ καλλίνικοι, and is to be preferred to κρατοῦ γε (ed. pr.) *vel sim.*]

959 ὦ καλλίνικοι: a vestige of the victory revel which is a traditional form of comic ending: see e.g. Ar. *Ach.* 1227ff, *Birds* 1764.

Σύρε is far from certain, but a list of three names is probable enough (cf. Ar. *Frogs* 608), and P's σύ γε, adopted by ed. pr. *et al.*, seems indefensible. Donax and Syros (if we believe in him) are Getas' fellow-slaves whom we have seen in Sostratos' mother's procession at 430ff; the point that two men *could* carry Knemon is immaterial. Perhaps Σίκων σύ τε; better σύ τ' ὦ Σίκων OCT (Lloyd-Jones). The idea that the accompanist is a slave called Donax (Gallavotti and others) is, I think, an extravagant one.

961 παρακινεῶντα: 'giving trouble'; so, e.g., Dem. 15.12.

962 οὐδὲ μετρίως: cf. 314.

963f τὸ τηρικαῦτα (if right, as seems most likely) belongs naturally with what precedes, not with what follows as taken by ed. pr.: the text is punctuated accordingly.

For garlands and torch, see e.g. Antiphanes 272 K, and *Skythai* 199 K; an illustration is quoted under the heading 'Costumes (i) (b)' in 380 n. They go together as natural accompaniments of a *kōmos* and (like Aristophanes in the *Plutus*, 1104f., Menander will have his hero taken off in the traditionally appropriate way: ἀλλ' ἐκδότης τις δεῦρο δῆδας ἡμμένας | ἢν' ἔχων προηγῇ τῷ θεῷ σί. The pair of closely associated words stand in asyndeton, separated by the interlaced *τις ἡμίν*; for the coupling, cf. e.g. *Kekryphalos* frg. 239 *μύρα, στεφάνους ἐτοίμασον*, and for the separation, e.g. *ἀνάπληρον ὄντα, χῶλον* 662 above.

[P's corrupt text is variously treated: τὸ τηνικ' ἀλλ' ἔξω δότω Page; cf. Antiphanes, *Ganymedes* 74 K.7. τὸ τηνικαῦτ' ὦ ἐκδότης is perhaps worth considering, if we assume *τηνικαδ(ε)* as an error for *τηνικαῦτ(α)*; for ὦ (ῶ) preceding an imperative, cf. Fraenkel on A. *Ag.* 22. But without better parallels, it seems unwise to introduce the hiatus involved: for instances in trimeters, see Descroix, *Trim. Iambique* 26-9. τὸ τηνικαδ' ἰώ, ἐκδότης (Gallavotti, followed by Jean Martin and Jacques) brings in both hiatus and – whether we scan ἰω or ἰῶ – an anomalous metrical break (Introd. IV, Notes A and B). ὡς ἐκδότης at the end, with the imperative analogous to an expression of wishing, would have the doubtful support of Ar. *Peace* 320: see the commentators there and on *Frogs* 955, *Plut.* 891.]

964 *τουτονὶ λαβέ*: 'take this one'. The garland opportunely seized by Sikon was perhaps hanging at the door of the shrine, or, as I prefer to suppose, lay on the altar of Apollo Agyieus close by. Polemon seizes a garland similarly at *Perik.* 421 f: cf. Capps ad loc. (his line 880), and on 659 above. [*νῇ τὸν Ἀπόλλω τουτονί* is not however to be read in *Perik.* 172 (241 Capps) without departing from the MS: cf. Jensen and Koerte ad loc.]

965-9 Before the actors leave, Getas calls on the audience to applaud, and expresses the hope that Victory may attend the company's efforts. In spite of P, *εἰέν* should very probably come from Getas, and not from the speaker of *τουτονὶ λαβέ*: cf. *Perik.* 144, *Phasma* 48. OCT continues with Sikon.

κατηγονησιμένοις . . . γέροντα is literally 'triumphed over the troublesome old man'; but in their context, the words no doubt play on the sense 'performed the *Dyskolos* to the end'. See LSJ s.v. *ἀγωνίζομαι* A.3, and compare Aristophanes' word-play with the title *Knights* at *Ach.* 300f. A more obvious flight of fancy transforms the dramatic victory which the cast hope for (and in fact were to win for their author) into the personified 'noble, laughter-loving maiden'.

967 *μειράκια, παῖδες, ἄνδρες*: for similar series, cf. Headlam-Knox on Herondas 2.68. The audience, as at Ar. *Peace* 50ff, is deemed to consist of its male members of various ages; it was perhaps not the done thing to appeal to the ladies present. The evidence for their presence

at performances of plays is admirably dealt with by Pickard-Cambridge, *Festivals*, 268ff.

ἐπικρότησατε: compare frg. 771, presumably also from the end of a comedy; otherwise δότε κρότον; Lat. plaudite, plausum date.

968f The closing lines are formulaic, like the introduction of the chorus at 230ff. They were already known from a quotation which Wilamowitz tentatively assigned to the end of the *Epitrepontes* (= *Epitr.* frg. 11 KÖ.); Turner reports them from an unpublished papyrus of another play by Menander (now recognized as the *Misoumenos*, under an alternative title) and Bataille from the *Sikyonios*. P. Heid. 183 gives the ending of Poseidippos, *Apokleiomene* as [ἡ] δὲ φιλόγελως θεὰ | [Νίκη με]θ' ἡμῶν εὐμενῆς ἔπ[οι]τ' ἀεί, perhaps a conscious recall of Menander: although we do not know that he invented the formula, the fact that he uses it repeatedly suggests so. Cf. Maas, Glotta 1956.301; Vogt, RhM 1959.192.

Euripides provides a precedent (*Orestes*, *Phoenissae*; cf. *IT*); an interesting comparison and contrast is offered by Ar. *Knights* 586ff. Both these poets speak through their choruses; the writers of New Comedy naturally entrust their prayers for victory to actors.

Nike is φιλόγελως as the Victory of Comedy (Euripides addresses her as ὦ μέγα σεμνή Νίκη); in calling her εὐπάτειρα, Menander does not reveal who he thought her father was, and, according to Wilamowitz (*Schiedsgericht*, 116), this is something only a pedant will ask: he might begin by consulting Hesiod, *Theogony* 383ff, Bacchylides, *Epinikoi* 11 init., and Bernert, *RE* 'Nike' 17.1 (1936) 285ff.

ADDENDA

New fragments of *Misoumenos* and *Sikyonios*: see above on 968f, and pp. 16 n.3, 48 n.2, 60 n.2. Information about these important new texts came too late for me to make more than the slightest of references to them, and I take a welcome opportunity to add a very little more.

(i) *Misoumenos*: fragments of a papyrus codex from Oxyrhynchus, to be dated to the later third or early fourth century A.D., give some 300 partly preserved lines, overlapping at several places with fragments of the play already known. The title which this copy gives was formerly believed to be *Thratta*; it is now recognized (in spite of damage) as *Thrasonides*. The new fragments are to be published by Professor E. G. Turner – during 1965, it is hoped – and have already been discussed by him in a paper read at the IVth International Congress of Classical Studies in Philadelphia on 25 August 1964.

(ii) *Sikyonios*: see now the *editio princeps* by A. Blanchard and A. Bataille, in *Recherches de Papyrologie*, tome III, pp. 103-176 and

planches VI-XIII [= Publications de la Faculté des Lettres et Sciences humaines de Paris, Série 'Recherches', tome XIX, 1964]. These fragments are substantial new pieces of the roll which was first published as P. Ghoran 1 by Jouguet, Bull. Corr. Hellénique 1906. 103ff [= Page, *Lit. Pap.* 66]. The title is given as *Sikyoniōi* (frg. XXI); from the script and other evidence, the editors suggest a date in the last third of the third century B.C. I am very grateful to Professor Bataille for showing me the papyrus and discussing a number of points. There is still much work to be done on the text, and I note here only a few small points which affect *Dyskolos* and can be put briefly:

45-6: cf. *Sik.* frg. IV/A, 4f.

496 The word for 'priestess' appears three times in *Sik.*: frg. VI B, 7; frg. VI/C, 1 and 22. At the first two places, the spelling is -ει-; at the third, where B.-B. read *παρὰ τῆς ἱερέ[ε]ας*, I prefer *παρὰ τῆς ἱερέα[s]*. So far as the metre is concerned, the penultimate syllable could scan long or short in all three; the length of the alpha is undetermined. The figures I give should be modified accordingly.

568 *γύναῖα*: in suggesting this scansion, I have referred to the discussion of *παιανιστάς τινας* in the note on 230 (i). Add now *ὦ γεραῖέ*, *Sik.* frg. X/C, 15.

774f (cf. Introd. IV, Note D): add to the evidence for 'dactyls' in trochaic tetrameters the line-ending *Στρατοφάνη κατὰ σύμβολα*, *Sik.* frg. X/B, 3. I doubt, however, if the text of the papyrus should stand, and am clear that it should not in the previous line, which begins *ὠφέλεν ὁ πατήρ*, nor in 14, where for *ἦ ῥά γε* (B.-B.) *πραγε* (i.e. *πάραγε*) seems probable.

INDEX

NOTE

References are to page-numbers throughout. Occasionally there is an extra reference to a particular note in the commentary, as '161 (173 n.)'.

Two economies made in selecting entries for the index perhaps deserve special mention. (i) Certain sections of the Introduction contain a high proportion of detail set out under headings – namely II.3, on costumes and masks (pp. 30-39), III on the text (pp. 40-55), and IV on metre (pp. 56-73); I hope that the layout of these may make their content accessible, and have therefore not itemized it rigorously in the index. (ii) Where notes in the commentary provide their own further references, I have often shortened the index accordingly, especially in listing Greek words and phrases.

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